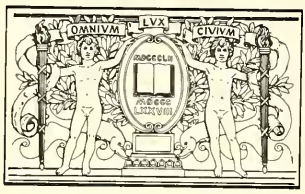

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THE MUSIC OF
THE MODERN WORLD

ILLUSTRATED IN THE LIVES AND WORKS OF
THE GREATEST MODERN MUSICIANS
AND IN REPRODUCTIONS OF FAMOUS PAINTINGS, ETC.

ANTON SEIDL
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ASSISTED BY FANNY MORRIS SMITH

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W. S. HOWARD
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IN TWO VOLUMES

VOLUME ONE. TEXT

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W. H. Low. ORPHEUS.

PREFACE.

THE MUSIC OF THE MODERN WORLD originated in a desire to create a book which should possess a distinct flavour of the life in which musicians feel, think, and act—a life in which temperament, imagination, and suffering rule supreme—a life of incessant mental activity and exertion, prosecuted too often under the burden of care, anxiety, and privation.

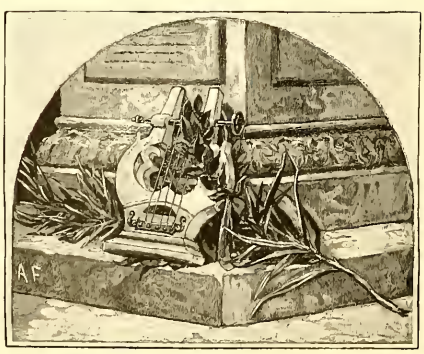
It is the province of music to give the most precise and yet vivid expression possible to all the feelings and emotions incident to human life. As nations and individuals differ widely in temperament, the world of music in which they express themselves is full of divergent theories, instincts, and idiosyncrasies. THE MUSIC OF THE MODERN WORLD has sought to open the door of this intense and passionate musical life to the lovers of music. No theory, no school of art, or national animus has been prosecuted at the expense of rival theories, schools, or nationalities. On the contrary, the partisan known to be most enthusiastic in his cause has been chosen to exploit each special subject; each writer's name makes him and no one else responsible for his opinions advanced, and nothing has been altered or softened to meet the personal views of the editors. Thus, when brought together, the various articles give a bird's-eye view of the musical life as a whole, as it is being lived to-day, and a hint of the causes which have been at work to make it what it is. The many pens that have been busy in the preparation of THE MUSIC OF THE MODERN WORLD are without exception those of practical and often very famous musicians, artists, and critics. Everything contained in its pages is the utterance of people who live in music and by music. Even the artists whose paintings are reproduced in its pages usually turned out on investigation to be passionate lovers of music, and, like Ary Scheffer, Eugène Delacroix, and Paul Delaroche, members of circles where music held a supreme interest.

Music is so nearly allied to painting and sculpture that a picture is often a better guide to the meaning of a piece than any words—even words of poetry. The pictorial suggestions offered in our music pages are only suggestions, but as such may prove stimulating to the imagination of the pianist and singer, especially when they express motion or grace in repose. They should not be taken too seriously.

It is hardly necessary to add that THE MUSIC OF THE MODERN WORLD is in no sense an encyclopædia. Quite as many great artists are unmentioned in its pages as find a place there, quite as many very great composers remain unquoted as are represented in its music pages. In the case of Wagner and Berlioz, the narrow excerpt of a melody, or a short transcription from works so massive, grand, and full of detail, affords no example of the genius or style of those immense contours, whereas the tuneful numbers of Rossini, Gounod, or even Meyerbeer are easily separated from their original environment because they are complete in themselves. Much of the music selected is cameo-like in its dimensions and finish, because only cameos could be contained in so small a compass as the number of pages at our disposal. The editors have collected a group of melodies that will never become old while civilization endures. Those culled from Russia, Bohemia, and Hungary are as yet scarcely known in America; they will surprise as much by their congeniality to American temperament as by their exquisite freshness. The illustrations of Hunyady László, by Pennell, are the fruit of a season's wandering in Hungary in search of "gipsy music." It is needless to say that the author of the great national opera of Hungary was not a gipsy, and that the patriotic themes that form the context of the opera are of the purest Hungarian character.

Special acknowledgments are due to Gunther & Co. for the care with which they have type-set the piano music. We believe that such feats as the pedal phrasing in "Vogel als Prophet" have never before been accomplished with music type.

The constant assistance of Mr. Nahum Stetson and of Mr. Charles Tretbar has been vital in the successful accomplishment of the work. We also gratefully acknowledge the many courtesies of Boussod, Valadon & Co., G. Schirmer, Frederick Keppel, The Century Co., Knoedler & Co., The Metropolitan Museum of Art, Dr. William Mason, Mr. W. F. Pecher, and others.



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ANGEL WITH A VIOLA

From the painting by Melozzo da Forli 96

Little is known of this Italian painter's career other than that he lived between 1438 and 1494, and that while in the height of his powers he lived in Rome and was attached to Pope Sixtus IV. His work that remains consists wholly of frescoes, which show that he had conceived a new development in perspective, giving his figures that were painted on ceilings and arches overhead the aspect of being really seen from below. Besides the work which is preserved in the Vatican, there are two examples of his art to be found in the English National Gallery and one in the Berlin Museum.

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From the painting by Carl Schloesser 88

The painter of "Beethoven in his Study" was born in Darmstadt, in 1836, where he began his studies. Later he went to Paris and joined the ranks of young men who came under the teaching of Couture. In 1875 he settled in London, where he still has his studio, exhibiting at the English exhibitions. He received a medal at the Vienna Exhibition in 1873.

BEFORE THE REHEARSAL

From the painting by R. S. Zimmermann 40

The influence of Ludwig Knaus is apparent in the work of many German painters of *genre*. It is to be seen in Zimmermann's picture of a German interior, entitled "Before the Rehearsal," to be found in this work. There is the old man whose love of music has never died out. The artist lives in Munich, where he has a studio.

BLIND FIDDLER *From the painting by David Wilkie* 60

This son of a Scotch minister was born in Fifeshire in 1785, and was intended by his father to enter the same field, but was permitted to enter the Academy at Edinburgh, where he distinguished himself by winning a prize for the best picture shown. By painting portraits he secured money enough by the time he was twenty years of age to establish himself in London, and at twenty-one made one of his great successes at the Royal Academy Exhibition. Thenceforth his success was rapid and continuous. At twenty-four he was elected an associate of the Royal Academy, and at twenty-six made a full member. He painted grave subjects of a popular nature, and during his career one hundred of his pictures appeared in the Academy exhibitions. He was made court painter and knighted. He travelled to the East, and while returning died off Gibraltar and was buried at sea. His art, which was one of much detail, had great influence on English art in his time, but was not permanent or beneficial. His death occurred in 1841, and his burial is the subject of one of Turner's best pictures.

CHOIR BOYS

From the painting by Edwin Howland Blashfield 192

Born in New York on Christmas day, 1848, Mr. Blashfield began his art studies at the National Academy school; then in 1867 went abroad, where he remained for eleven years in study, part of the time under the direction of Léon Bonnat. Although he has produced many easel compositions, it is in the line of decoration that his greatest success has been found. His work in the new Congressional Library at Washington marks a high level in mural decoration in America. Both in decoration and in his lesser work his productions are characterized by imagination and sincerity. His picture of "Choir Boys" has been shown in several American exhibitions, and won the approbation of the public for its excellent qualities. Mr. Blashfield was elected a member of the National Academy of Design in 1888.

DEATH OF CHOPIN

From the painting by Félix Joseph Barrias 196

Born in Paris in 1822, Barrias inherited his talent from his father, who was a painter on porcelain, and from whom he received his first instruction. Later he entered the atelier of Léon Cogniet, and in 1844 won the Prix de Rome. Since then he has received numerous medals and awards. In addition to his pictures, he has undertaken some important decorations in the opera house and in the church of La Trinité at Paris, as well as for the Museum of Amiens. Notwithstanding his great activity, he has had time to give to the work of directing pupils, among which are Vibert, Bertrand, Berne-Bellecour, Guillaumet, and others of the foremost rank of French artists to-day. "The Death of Chopin" is one of his ablest pictures, and one that he chose to have represent him to the world in the Paris Universal Exposition in 1889. It was first exhibited at the *Salon* in 1885.

IN HONOUR OF HIS EMINENCE

From the painting by Eduard Grützner 148

Born in 1846, Grützner has long been identified with the painting of rotund monks of bibulous propensities. Formerly a pupil of the Royal Academy in Munich, under Piloty, he has risen to occupy the rank of professor in that institution, and become an honorary member since 1885. He has met with much success in Germany, and was given a gold medal at Berlin in 1872.

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After the black and white picture by Edouard Detaille 160

Edouard Jean Baptiste Detaille is recognised to-day as the foremost living painter of military subjects, our photogravure plate from the picture in the Luxembourg Museum, representing the staircase at the time of the formal opening of the Paris Opera, showing M. Detaille in another field, and one in which he as conspicuously shines. The original water-colour drawing is not large, and yet the groups of figures in their splendid trappings of state are rendered with that minuteness which characterizes all his work. Born in Paris in 1848, M. Detaille, as the favourite pupil of Meissonier, has risen to the highest rank. He has received the full list of honours which the French Government bestows upon her most gifted painters. After exhausting the list of medals, he was, in 1892, made a member of the Institute of France.

IN THE ORGAN LOFT *From the painting by Henri Lerolle* 124

Equally able in the painting of landscape and the figure, Henri Lerolle endows with the spirit of his own poetic personality whatever subject he chooses to portray. Born in Paris about forty-five years ago, he studied art under Lamothe, and in the beginning of his career painted *genre* and historical subjects. But his strong love of Nature drew him to the fields and woods, and he rendered with great charm pastoral scenes with figures and sheep. One of such subjects which he sent to the *Salon* of 1880 won him a first-class medal, and was bought by the Government for the Luxembourg. Later his vein of religious sentiment led him to undertake another line of subjects, of which the superb picture in the Metropolitan Museum, "At the Organ," is a notable example. This was

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followed by pictures of "The Nativity," of "The Flight into Egypt," and other biblical subjects treated in the same serious and poetic manner. While influenced by Millet in his rendering of rustic scenes, he is less sombre. He sees the beautiful side of pastoral life and presents it with rare felicity. The recipient of several medals, in 1889 he was given the cross of the Legion of Honour.

La Danse du Sabre

From the painting by Jean Léon Gérôme 46

Born at Vesoul, in the French provinces, in 1824, Gérôme, for nearly a half century, has been one of the most conspicuous figures in French art. After studying in his native village, he was sent to Paris, where he entered the studio of Paul Delaroche, remaining from 1841 to 1844. Delaroche leaving for Italy, Gérôme decided to accompany him. After his return to France he took up the painting of nude subjects, and gained his first triumph with his picture known as "The Cock Fight." This picture was sent to the *Salon* in 1847 and won for the young artist of twenty-three his first medal, as well as the honour of having his picture bought for the Luxembourg, where it still may be seen. Later he made journeys to Moscow, to Rome, and to Egypt, which furnished him with themes for numerous pictures. In 1859 his picture of the Roman arena, entitled *Pollice Verso*, won for him great renown and the honour of being named professor at the École des Beaux-Arts, a position which he still retains. Subsequently he made several voyages to the East, transcribing to his canvases scenes from Egypt, Arabia, Syria, and Damascus, which greatly added to his fame. He is a man of remarkable versatility, and equally at home in rendering Oriental scenes or the historical *genres* of his own country. His drawing is always scholarly and exact, and his dramatic instinct invariably interesting. Of wide learning, his work is never fantastic, but based on scientific knowledge, and, if it does not awaken the emotions, it always commands respect.

Merry Musician

From the painting by Gerard van Honthorst 156

The Dutch painters loved to portray the scenes of their everyday life, which they did with the utmost detail even to triviality. The earlier painters among them were strongly influenced by the Italians from their study in Italy, but the later school, headed by Franz Hals and Rembrandt, were wholly developed on their own soil. Van Honthorst was devoted to painting lamplight scenes, which he did so admirably that the Italians termed him "Gherardi delle Notti." He lived between 1590 and 1656, and, while not one of the strong formative forces in Dutch art, left many examples of able workmanship and close observation.

Morning Prayers at Sebastian Bach's

From the painting by Toby E. Rosenthal 152

Born in San Francisco, Toby E. Rosenthal has so long lived in Munich as to be identified with German painters. He was sent to Munich as a boy, where he studied at the Royal Academy under Piloty. A number of his pictures have met with popular success, notably his "Élaine," which was exhibited in many cities. His work always shows careful drawing and pleasing colour and a happy choice of subject.

Mozart *After the painting by F. Schwörer* 8
Engraved by Paul Barfus

Mozart directing his Requiem

From the painting by Mihály Munkácsy 86

Michael Munkacsy, the most renowned painter of Hungary, was born at Munkacs in 1846. The early part of his youth was spent in cabinet-making, and his talent for painting first showed itself in decorating the chests and cabinets he produced. His taste for painting led him to study art at the Academy at Düsseldorf, where he remained several years. Thence he travelled and studied the art of Italy, Spain, and the Netherlands, finally settling in Paris, where he still has his studio. His best work has been done in historical and biblical subjects, which have made him known throughout the world. His pictures are marked by a solemnity and historical knowledge that make them deeply impressive. His predilection for sombre shadows recalls Ribot, while in realistic power and pictorial treatment of his figures he is surpassed by none. He has been given every honour by his adopted country, and ennobled by Austria-Hungary. The "Death of Mozart," which is reproduced in this work, is the property of ex-Governor Alger, of Michigan, and hangs in his residence in Detroit. It is a large canvas, and painted in the large, virile manner that characterizes this artist's brush work.

Psalm 1409 *From the painting by Therese Schwartze* 142

Among the present generation of the painters in Holland, Miss Therese Schwartze holds an honourable place. She was born in Amsterdam, where she still lives, and studied art with her father. The picture reproduced in these pages, showing "The Orphan Girls of Amsterdam singing Psalm 146," was exhibited in the Holland section of the Art Gallery at the World's Fair and attracted much attention. She is an artist of originality and of able equipment, and her work holds high rank among the painters of her native land.

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Quintet Scene in Die Meistersinger

From the painting by G. Rochegrosse 116

Born in Versailles in 1859, Rochegrosse studied under Lefèbre and Boulanger at the École des Beaux-Arts, and was awarded medals in 1882 and 1883 at the *Salon* for very ambitious, sensational works. His technique is able, and his energy and ambition such as to promise high achievement in the future.

Rouget de l'Isle singing the Marseillaise

From the painting by Isidore Alexandre Auguste Pils 126

Born in 1815, this French artist won great renown in his day as a painter of military subjects, his most important scenes being chosen from the Crimean War. He was a man fond of the energy of warfare, and his pictures show marked dramatic force and a strong sense of colour. He died in 1875, but left the impress of his personal force upon a number of pupils, among whom are Duez, Ulysse Butin, and Dantan. The dramatic picture reproduced in this work, representing "Ronget de l'Isle singing the Marseillaise," worthily reveals his forceful drawing and dramatic composition. He makes us feel how much the aristocrats in their satins and periwigs were stirred by the impetuous youth.

Song without Words

From the painting by Irving Ramsey Wiles 20

Irving Ramsey Wiles, the son of an artist, was born in Utica in 1862, and after preparing under his father, entered the Art Students' League in New York, later spending two years in Paris under Carolus Duran and Lefèbvre. He won the third Hallgarten prize at the Academy of Design in 1886 and the Clarke prize in 1889. His technical methods are both facile and brilliant, and his colour evinces refinement of taste. He has a studio in New York, and is an associate of the Academy, as well as a member of other bodies of artists.

Seidl, Anton *Frontispiece*

(See page 84.)

The Jester *From the painting by Franz Hals* 24

One of the most brilliant portrait painters whose fame has come down to us, Franz Hals, was born in 1584 at Antwerp. He studied in Haarlem, where the remainder of his life was passed, and where he died in 1666. While there are deep shadows on the record of his life, he stands pre-eminent among the Dutch painters, and his works are to be found in all the leading museums. A certainty of knowledge and a sureness and freedom of brushwork, with strength of conception and powerful individuality, are his striking characteristics. While he does not always appear at his best in the portraits he left behind, he is always interesting both in method and colour.

The Dancing Lesson

From the painting by Vincente Palmaroli 182

This Spanish painter is a follower in the wake of Fortuny, and for some years has been the director of the Spanish Academy at Rome. He was born in 1835, at Madrid, where he began his study of art under his father. Later he studied at the Madrid Academy. Like most of the Spanish painters, he later went to Rome, thence to Paris, where he was strongly influenced by Meissonier. Latterly he has lived in Rome, although exhibiting frequently in Paris at the *Salon*. In 1867 he was awarded a medal of the second class at the Paris Exposition. He has a vivacious style, his work being bright and clever but somewhat superficial. Attractive at first, it does not afford lasting pleasure. The picture reproduced in this work, portraying a lesson in dancing for the ballet, is one of his best efforts.

Thomas, Theodore 56

(See page 83.)

The Ballad Singer

From the painting by Vaclav Brozic 112

This painter of historical scenes, is a native of Pilsen, Bohemia, where he was born in 1851. He began his studies at the Art Academy of Prague, but later entered the studio of Piloty in Munich. Afterward he joined the group of students that was attracted to Munkacsy, whose favourite pupil he became. A profound student of mediæval history, he is also an indefatigable worker, and leaves nothing undone that will achieve success in his pictures. He composes and recomposes them again and again before he is satisfied; as a result of his serious study, to-day he stands in the front rank of historical painters. Visitors to the Metropolitan Museum will recall his large canvas, entitled "Christopher Columbus at the Court of Ferdinand and Isabella," which he showed at the *Salon* in 1881, and which was followed the next year by "The Ballad Singer," which is reproduced in these pages. In this picture the minstrel or troubadour of mediæval times appears before the sovereign and sings of the glory of her reign, her country, and the love of her people. The groups of figures which compose her court stand on either side of the throne, robed in rich costumes, while all, the gay and thoughtless as well as the austere counsellors, hang on the lips of the singer. As in all this painter's pictures, great attention is paid to the details of costume, architecture, and properties, which are painted with force and truth. M.

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Brozic was given the cross of the Legion of Honour by his adopted country in 1884, and raised to the rank of an officer in 1890.

WAGNER, RICHARD *Frontispiece to Volume of Music*
From the portrait by Hubert Herkomer

Born in 1849 in Germany, Herkomer is classed with English artists from his adopting London as his home. He paints figure compositions and portraits, and has met with success on the Continent as well as in England, having been awarded gold medals at the Universal Expositions in Paris both in 1878 and in 1889. He was also decorated with the cross of the Legion of Honour in 1889. He paints with much breadth and force, and is entitled to high rank among living English painters.

WOTAN'S FAREWELL TO BRUNHILDE
From the painting by Konrad Delitz 36

This popular German painter has his studio in Berlin, where he has won reputation for his portraits as well as for his figure compositions. He was awarded the royal medal at the Berlin Exhibition in 1884, and has produced many pleasing pictures.

LIST OF TYPOGRAVURES IN COLOURS.

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ALVARY, MAX, AS SIEGFRIED 73

(For Biographical Notice, see page 73.)

A WEDDING IN THE MIDDLE AGES
From the original painting by Adrien Moreau 125

Adrien Moreau was born at Troyes, in the French provinces, and studied in Paris with Pils. He chooses subjects from the earlier periods of French history, which he treats with a certain refinement —even elegance of taste—that renders them very attractive. He received medals in 1876 and 1889, and was given the cross of the Legion of Honour in 1892.

A FRIENDLY POWER IN EGYPT
From the painting by W. C. Horsley 121

This English artist is the son of John Calcott Horsley, R. A., and has devoted his attention to portraying scenes in Egypt. Having spent some time in the East, he was impressed with the valne of the life there as artistic material, and, upon his return to London, painted scenes among the bazaars, the street vendors, fortune-tellers, and harems of Cairo, which attracted some attention. The picture reproduced in this work represents his style and shows his ability in conveying an impression of crowds, of movement, and the vivacity of street life. He has well contrasted his types, and suggested the British power in Egypt with clearness.

A CHILD'S CHOIR
From the painting by Albert Pierre Dawant 147

Born in Paris, about forty years ago, Dawant belongs to the class of the younger realistic painters of French life. A pupil of Jean Paul Laurens, he received medals in 1880 and 1885, and in 1889 the cross of the Legion of Honour, for important contributions to the annual exhibition of the *Salon*. A number of his pictures have dealt with scenes in the life of the common people, in church, or convent, or hospital, and always sympathetically, for, while a realistic painter, Dawant is not devoid of poetry. In the picture reproduced in this work he gives us the poetic charm of a choir of boys singing their *glorias* in a great cathedral, suggesting the moving effect which music always has in a Gothic minster. The artist is little known in the United States, although several of his pictures have been shown in our exhibitions.

CALVÉ AS CARMEN
From the painting by Théobald Chartran 175

(For Biographical Sketch of Calvé, see page 174.)

Théobald Chartran, the painter to whom we are indebted for the portrait of Madame Calvé, is a native of Besançon, where he was born forty-five years ago. Coming to Paris to pursue his studies, he won the Prix de Rome in 1877, then carried off medals in 1881 and 1889, to which was added the cross of the Legion of Honour in 1890. During the winter of 1895 M. Chartran spent some months in New York, where he executed a number of commissions for portraits. The portrait of Madame Calvé shows him at his best, and gives a life-size view of the singer in the character of Carmen, the rôle in which she has won her greatest success.

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CARMENCITA *From the painting by John S. Sargent* 81

Born of American parents in Florence, in 1856, John S. Sargent was reared abroad, studied art in Paris under Carolus Duran, and now lives in London. He began to exhibit at the *Salon* in 1879. His work has been mainly in the line of portraiture, for which he was medalled in 1881, to which was added the cross of the Legion of Honour in 1879. In 1882 he attracted attention by his picture El Jales, showing Spanish gipsy dancers, while his portrait of Carmencita created a sensation at the Society of American Artists' Exhibition in New York in 1890. His greatest achievement, however, is the decoration treating of the Religions of the World, in the Boston Public Library, only a part of which is as yet completed.

CARON, ROSE, AS DESDEMONA 69

Mme. Rose Caron, the most prominent prima donna soprano of the Paris Opera House, was born at Monerville, near Paris, in 1857. In 1882 she was awarded the second prize at the Conservatoire, and soon afterward effected her *début* at the Monnaie Theatre in Brussels, where she remained three years. In 1885 she was first heard in the Paris Opera House, and she has since sung there almost continuously. Mme. Caron was the original Brünnhilde in Reyer's "Sigurd," the original Salammbô, and the first personator of Wagner's Walkyrie and Elsa, and of Verdi's Desdemona on the French stage.

KLAFSKY, KATHARINE, AS ISOLDE 109

Frau Katharina Lohse-Klafsky was born in the village of St. Johann, in Hungary. She studied in Vienna, singing in the chorus of a comic opera to support herself. She obtained an engagement as soloist in Salzburg, and later in the City Theatre in Leipsic. As a result of continuous rehearsals under Wagner himself she sang Sieglinde and Brünnhilde in "Siegfried" with great success in the principal cities of Europe. In 1883 Klafsky sang in the Bremen City Theatre; in 1885, in the Hamburg City Theatre; in 1892 and '94, Wagner rôles in London under Sir Augustus Harris; in 1896, in America under Walter Damrosch. Frau Klafsky died last September, in Hamburg.

MAUREL, VICTOR, AS IAGO
From the sketch by Benjamin Constant 5

(For Biographical Sketch, see page 3.)

Born in Paris in 1845, M. Constant began his study of art at the École des Beaux-Arts in Toulouse, where he received the annual prize which entitled him to study in Paris. In 1867 he entered the studio of Cabanel, and two years later attracted attention by the pictures sent to the *Salon*. He took part in the war between France and Germany, and in 1871 made a tour of Spain. His taste for the mystery and splendour of Moorish life thus awakened was further developed in Morocco, where he went as an *attaché* of the ambassador to the Sultan. This vein of Orientalism he followed studiously, and in 1874 and following years sent to the *Salon* a number of superb canvases which revealed his qualities as a colourist. Thenceforth his success was rapid and continuous, and in 1879, when but thirty-four, he was given the cross of the Legion of Honour, and in 1884 made an officer of the Legion of Honour. In recent years he has given up painting Oriental subjects and de-

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votes much time to portraits. He has made several visits to the United States. The head of M. Maurel, in the character of Iago, in these pages, was painted from life while the two men were fellow-passengers on board an Atlantic steamer coming to this country.

MEETING OF FAUST AND MARGUERITE
From the painting by James Tissot 165

Born in Nantes, Tissot studied in Paris under Flandrin and Lamothe, and began to exhibit at the *Salon* in 1859. In 1861 his picture of "The Meeting of Faust and Marguerite," reproduced in this work, was shown at the *Salon* and purchased for the Luxembourg. Like other pictures of his at that time, it shows a somewhat severe style, in keeping with the mediæval subject, totally unlike his method as shown in later work. In 1870 he took up his residence in London and gained popular success with a series of etchings of modern women. Recently he has startled Paris by his studies of the life of Christ made during his sojourn in Palestine. He was given the cross of the Legion of Honour in 1892, in recognition of his work, having previously been given medals in 1866 and 1889.

NIEMANN, ALBERT, AS TRISTAN 105

Albert Niemann, for a quarter of a century the "hero-tenor" of Germany, and the greatest representative of the heroic Wagner personages, was born in 1831 at Erxleben, Magdeburg. In 1849 he went upon the stage at Dessau, first as an actor of small rôles, and next as a chorus singer. As he revealed both voice and aptitude, he made steady progress, soon got more profitable engagements, and was finally discovered by Von Hülsen, General Intendant of the German Royal Theatres, who took him to Berlin. His name is associated with all the heroic rôles of the Wagner *répertoire*, with the early and memorable Bayreuth representations, and with the unsuccessful production of "Tannhauser" in Paris in 1861. In the '80s, Herr Niemann sang in America, where his splendid personality and rare impressiveness as an actor almost compensated for his shortcomings as a singer, his once vibrant voice having long since departed. He lives now in Berlin, in retirement.

RESZKE, EDOUARD DE, AS MEPHISTOPHELES 49

(For Biographical Sketch, see page 140.)

RESZKE, JEAN DE, AS ROMEO 139

(For Biographical Sketch, see page 138.)

SCALCHI-LOLLI, SOFIA, AS ORPHEUS 13

(For Biographical Sketch, see page 140.)

SEMBRICH, MARCELLA, AS VIOLETTA 45

Marcella Sembrich was born in 1858 at Lemberg, in Galicia, and emerged in public, as a violinist and pianist, at the age of twelve. A few years afterward she married one of her teachers, Herr Stengel, and proceeded to Vienna to complete her education as a pianist. Discovering, however, that she was gifted with a voice of remarkable brilliancy and flexibility, she studied singing with the younger Lamperti, and in 1877 made her *début* at Athens as a prima donna. Mme. Sembrich has appeared with great success in all the capitals of Europe, and was heard in the United States in the operatic season of 1883-'84.

STORY, EMMA EAMES, AS LA CONTESSA, IN NOZZE DI FIGARO 31

(For Biographical Sketch, see page 129.)

ST. CECILIA AND ST. VALERIAN 65
From the painting by Adolphe La Lyre

The young French artist, Adolphe La Lyre, is a product of the department of the Meuse, and was born at Rouvres. He studied at the École des Beaux-Arts, and made his first impression in the *Salon* of 1886 with a picture of St. Geneviève and her Mother. He has followed up this impression, and in 1889 was given a medal of the third class. The picture reproduced in this work was exhibited at the *Salon* in the Champs-Élysées in 1895, and represents St. Cecilia, surrounded by her celestial choir, receiving

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a visit from St. Valerian, to whom she is affianced. A certain mystical poetry marks all the artist's work.

SUCHER, ROSA 93

Mme. Rosa Sucher was born in the Palatinate, and was singing in Dantzic when engaged by her future husband, the well-known conductor, for the Leipsic Opera House. In 1879, husband and wife went to Hamburg and settled there. She has since been heard in England, and she was the original Isolde when "Tristan und Isolde" was brought forth at Bayreuth.

TAMAGNO, AS OTHELLO 17

(For Biographical Sketch, see page 16.)

THE GLINKA ANNIVERSARY AT THE MARINE THEATRE AT ST. PETERSBURG
From the painting by V. Gribayèdoff 53

THE VILLAGE PHILHARMONIC
From the painting by Stanhope A. Forbes 101

Among the younger group of English artists, Stanhope A. Forbes is one of the leaders, and is exerting a strong influence upon current art in England. Born in 1858, he began his study of art in England, but later went to Paris, where he studied at the Julian School. Returning to London, his work, by its force and ability, made a profound impression in the yearly exhibitions of the Academy, and he was elected an associate of that body in 1891. He was given a gold medal at the Paris Exposition of 1889 for "The Village Philharmonic Society," which is reproduced in this work, and which is the property of the corporation of Birmingham. He was represented at the Columbian Exposition by two notable works—"Forging the Anchor" and "Soldiers and Sailors"—which made him known on this side the Atlantic. Aside from this he has not exhibited in the United States.

THE METROPOLITAN OPERA HOUSE
From the painting by C. C. Curran 189

Charles C. Curran was born in 1861. This young artist, a native of Kentucky, began his art studies at the Cincinnati Art School, whence, in 1881, he transferred himself to New York, and entered the National Academy school; then, later, joined the Art Students' League. He first exhibited at the Academy in 1883, and in 1888 was awarded third Hallgarten prize for "A Breezy Day," which won him election to an associate membership of the Academy. In 1889 Mr. Curran went to Paris, where he remained two years. Since his return he has maintained his studio in New York. His work shows a refined sense of colour and close observation of values, and is always attractive in his choice of subject. The scene by which he is represented in these pages is in the closing act of "Faust" as portrayed on the stage of the Metropolitan Opera House, showing the angels bearing away the soul of Marguerite, in a vision of light.

VAN DYCK, AS LOHENGRIN 171

(Referred to page 170.)

WINKELMANN, HERMANN, AS WALTHER VON STOLZING IN DIE MEISTERSINGER 177

A celebrated Wagner singer, Winkelmann is best remembered in America as a member of the Wagner Trio—Winkelmann, Materna, and Scaria.

YOUNG GIRL SINGING BEFORE AN IMPRESARIO
From the painting by F. B. Doubek 37

The term portrait *genre* best describes the field which this artist has entered, for a glance at his picture will at once convince one that the scene and types which he has portrayed are not fictions of his brain, but realities. Doubek's studio is in Munich, and he is a product of the Royal Academy of that city. He is still a young man, and has exhibited but few pictures, but he has already shown himself to be possessed of much force. There is a touch of pathos that awakens more than a passing interest in his subjects, a suggestion of the workings of Fate, and he will yet make a deeper impression.

THE MUSIC OF THE MODERN WORLD

THE ORIGIN AND GROWTH OF ITALIAN OPERA.

By H. E. KREHBIEL.

THE musical stage-play that for two centuries has been known as the opera was the invention of literary men who were only amateurs in music, and whose achievement might be likened to that of Saul, the son of Kish, who went out to seek his father's asses and found a kingdom instead. It was towards the close of the sixteenth century, and the discoverers of the new art-form were a group of scholars who were in the habit of meeting for learned discussion at the house of Giovanni Bardi, Conte di Vernio, in Florence. The more eminent of these men were Vincenzo Galilei, father of the famous astronomer, Giulio Caccini, Jacobo Peri, Pietro Strozzi, and Ottavio Rinuccini. The last was a poet, and Caccini was a singer who, like the rest, had become dissatisfied with the inelastic artificiality of artistic music. This dissatisfaction had grown out of their inquiries into the nature of classic tragedy. They knew from the descriptions left by ancient authors that the Greek stage-plays were not declaimed in the style of spoken dialogue, but in a kind of exalted chant closely approaching song. Desiring to study the effect of this manner of dramatic delivery, they set about consorting music with dramatic pieces of their own composition. For this the polite music of their time was utterly inadequate. Only polyphonic music was recognised as artistic—music like that composed by Palestrina. Mass or madrigal, it was all one; the aim of the composer was to combine a number of voices so ingeniously that beautiful effects of harmony would result from the union. Of solos in the modern sense—that is, of melodies executed by a single voice and supported by an instrumental accompaniment which supplied a basis of harmony—next to nothing was known. Of course, the people sang their folk songs, and doubtless also played accompaniments to them, but these folk songs had no place in artistic music except as sometimes they were used as stalking-horses on which the composers hung their counterpoint. Music had long figured in the masques written to entertain the great ones of Italy, and in the Miracles, plays, and Mysteries of the people. Moreover, the manner in which the Passion was read in the churches contained some of the elements of a lyrical drama, but in all these manifestations the vital spark was missing, because there was no free invention of expressive solo melody.

A century before the Florentine coterie began their crusade against the polyphonic art—for the agitation soon grew into a crusade—a play was written on the story of Orpheus, by Politiano, in which music was used, as indeed it had already been used in the ancient Roman pantomime; but the music of this "Orfeo" consisted of choruses in the motet and madrigal style that ignored the dramatic

expressiveness which the Florentine reformers conceived the Greek tragedies to have possessed. These reformers, therefore, found themselves obliged to declare war on the existing art. Except for choral purposes they wished to abolish it entirely. They conceived the mission of music in the drama to be to heighten the expressiveness of the poetry, and this they knew could only be accomplished by putting polyphony aside. For it they substituted something which they imagined to have been the exalted musical speech of the Greeks. They made careful observations of the inflections used in ordinary speech, especially of those which are the unvolitional products of emotional excitement, and tried to reproduce them in their settings of the lines. Their dialogue, therefore, became a sort of recitative which followed the rhythm of the words with great exactness, and was much more free and elastic than the Gregorian chant, which had been used in the mediæval religious plays and in the dramatic reading of the Passion. Like the champions of Wagner, two hundred and fifty years later, they described and advocated their new style in many books and pamphlets, and in the prefaces to the compositions which they printed. Count Vernio himself wrote a dialogue in the manner of Plato, from which the aims of the coterie can be learned. Following hints which he found in the third book of "The Republic," he defined music to be a union of words, harmony, and rhythm. Harmony determines the relation of tones to each other and of words to rhythms; rhythms being the well-ordered sequence of long and short syllables. The first step in the process of curing the evil that had possessed music should be to protect the text from the musicians, who, to exploit their skill in music, tore the poetry to tatters, giving different voices different words to sing simultaneously. The philosophers of old, Plato particularly, had said that the melody should follow the words and sweeten them. "When you compose, therefore," said this noble amateur, "have a care that the text remain uninjured, the words be kept intelligible, and do not permit yourself to be carried off your feet by counterpoint; for as much nobler as the soul is than the body, so much nobler are words than counterpoint; and as the soul must govern the body, so counterpoint must take its laws from poetry."

Aiming to revive the Greek tragedy, these men invented the opera. Galilei was one of the first among them to put theory into practice. He composed a portion of the Lamentations of Jeremiah and an episode from Dante's "Inferno" for solo voice with accompaniment for violas.

PALESTRINA REPEATING BEFORE POPE MARCELLUS II
THE MASS BY WHICH HE DEMONSTRATED THAT POLYPHONY COULD BE THE VEHICLE OF RELIGIOUS EMOTION, A. D. 1564.

THE ART OF VERDI AND WAGNER COMPARED BY VICTOR MAUREL.

MAUREL AS VALENTINE IN FAUST.

M. MAUREL has enunciated three propositions which exactly express the quality of his genius and characterize his artistic practice:

"An audience should receive the force of a singer's performance as much through his singing as through his action and appearance.

"A rôle should receive its character as much from the artist's singing as it does from the music with which the composer has endowed it.

"The audience becomes accustomed in a few minutes to the tone of the singer's voice, however great and sonorous it may be. That which always impresses and holds it captive is the truthfulness, the vigour, and the variety of expression and accent."

Thus M. Maurel avowedly places genius above voice, and interpretation on a par with composition. He says, again, what art and ethics alike proclaim, "it is the spirit that maketh alive."

Tall, dark-eyed, admirably proportioned, with a distinctly Parisian air, Victor Maurel is one of the most attractive figures now before the public. The rare magnetism and personal charm by which he holds and sways an audience are quite as powerful away from the footlights as behind them.

So numerous, varied, and perfect are the impersonations of M. Maurel, that to select any one portrait from the gallery of his masterpieces would be well-nigh impossible. How choose between the tragic and thrilling pathos of his Rigoletto, the graceful, insinuating, subtle villainy of his Iago, or the superb insolence and reckless audacity of his matchless Don Giovanni? How decide in favour of his vigorous and ferocious Telramund when it is rivalled by the courtly grace and distinction of his Comte de Nevers, or offset by the wonderful drollery and delicious humour of his Falstaff? So magnetic and irresistible is his impersonation that, when he is on the stage, the actors as well as the audience instinctively lend themselves to the conception of the scene created by his imagination. Like a great conductor, he is able to raise inferior artists to a point which by themselves they could not reach. To the impersonation of each of his many creations he brings the refined art of the student, the deep analysis of the thinker, as well as the brilliant gifts of the actor and singer.

It is Maurel's expressed opinion that Verdi has reached in "Otello" and "Falstaff" the summit of the achievement of Latin musicians, and that this achievement is purely the result of Latin art, free from any foreign influence.

LE RONCOLE, NEAR BUSSETO, IN THE DUCHY OF PARMA, THE BIRTHPLACE OF VERDI.

M. Maurel has been most closely associated with the great rôles of Iago and Falstaff, the interpretation of which he planned with Verdi. And Verdi—of whom it has been said that "nothing human is alien to him," so broad and genial is the humanity that inspires his compositions—is the one modern musician who has caught the spirit of Shakespeare. This is therefore the subject fittest to open the series of conversations on musical art which will present to our readers a view of the thoughts and opinions of the great singers and virtuosos of our day. In obtaining these little talks the object sought has always been the musical question most interesting to the artist himself, so that the reader will find in our pages not only the pictorial illustration of modern musical life, but also a glimpse of its atmosphere.

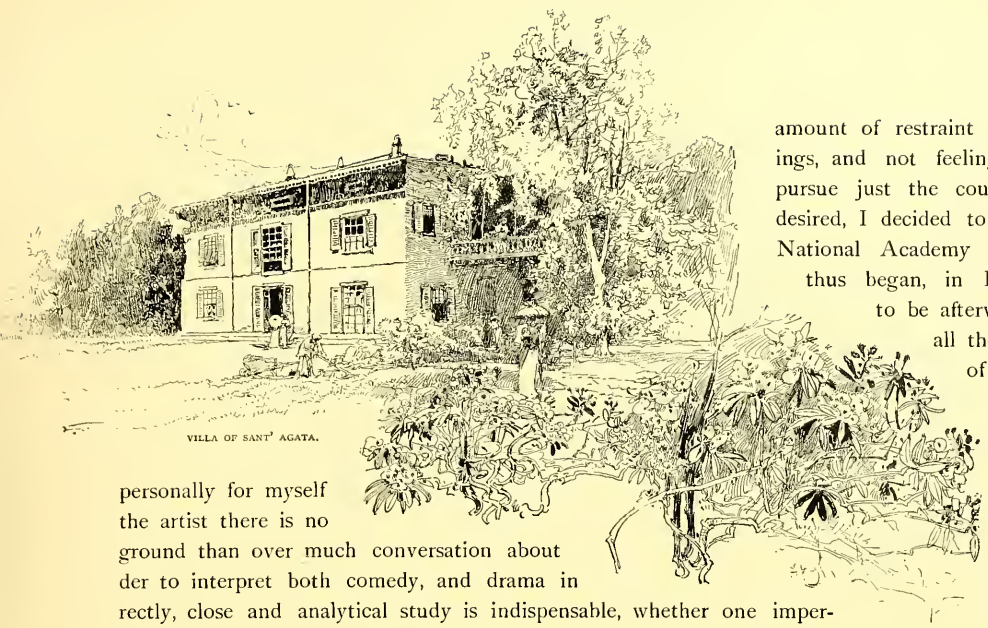
"I was," said M. Maurel, "born in Marseilles, in 1850, and, in accordance with my father's desire that I should adopt his profession, I entered the École des Arts et Metiers at Aix, and began the study of architecture; but my tastes for the theatre in general, and music in particular, were so pronounced, that at the age of fifteen I was allowed to enter the Conservatory at Marseilles, where, under the splendid tuition of Jules Benedict, I learned the classics and declamatory art and carried

From a Photograph by G. Camus, Paris.

MAUREL AS "IAGO."

off the first prizes. During the following year, which I devoted almost exclusively to vocal and musical classics—Gluck, Spontini, Lulli, Mozart, and Sacchini—I was fortunate enough to attract the attention of Ambroise Thomas, who, while making his usual visits to the provincial towns, came to the Conservatory at Marseilles. He at once procured my admission to the Paris Conservatory, then under the direction of Auber, which I left later with sufficient honorary distinction to warrant the pleasing supposition that I was in full possession of the technique of my art.

"My first appearance in opera, however, completely destroyed all such illusions, for I was speedily convinced that I not only had much to learn, but even more to forget. Experiencing a certain



VILLA OF SANT' AGATA.

amount of restraint in my surroundings, and not feeling at liberty to pursue just the course of study I desired, I decided to retire from the National Academy of Music; and thus began, in Italy, my career, to be afterwards pursued in all the principal cities of the world. But permit me to keep that which concerns me alone, since for more perilous himself. In orlyric form corsonates the charpersonally for myself the artist there is no ground than over much conversation about der to interpret both comedy, and drama in rectly, close and analytical study is indispensable, whether one imperacters of Verdi or those of Wagner, though by both parties the intentions of the two great masters have been much exaggerated. The Italian contingent insists upon movement and spirited action as the essential conditions for a correct interpretation, without regard to the psychologic nature of the personage enacted; while the German followers go to the other extreme, and laugh at what they are pleased to term the Italian marionettes, without perceiving that, in thus proscribing the elements so highly valued by their opponents, they fall into the no less grave error of making the characters of Wagner puppets whose strings will not work.

"Personally I do not agree with those who consider Wagner's compositions as exclusively epic. By the side of his supernatural heroes and legendary knights of the Grail and the Round Table we find profoundly human creations. Telramund, in 'Lohengrin,' or Tanhäuser, for example, are but everyday men of flesh and blood, alive with human passions. Why, then, should they not, in a strong dramatic situation, move and speak and act like men, rather than with the cold impassibility of a demigod? It is true that, in general, Wagner makes his individual characters of less importance than the collective *ensemble*, but the human element is never lacking in his works, though it does not occupy as important a place as in Verdi's compositions. With the Italian *maestro*, the individual forms the centrepiece of the group; he stands out clearly in bold relief, and draws attention to himself as a psychological being rather than as a part or unit of a whole. This is a form of art which touches us more nearly, appealing to the impressionable side of our nature rather than to the intellectual, and taking hold of the heart rather than the imagination.

"To sum it all up, Verdi and Wagner are two great geniuses; their object—perfection in art—is the same, though by entirely different methods do they strive for its attainment. It is not for me to decide which is the greater, but, as I have already said, if the power and superb strength of Wagner's music appeals to the Teutonic mind, the brilliancy, vivacity, and dramatic force of Verdi respond completely to the requirements of the Latin intellect.

"The French school is of an entirely different character. At first it gave us only pale imitations of the Italian or German operas, according to the prevailing tastes of the hour; but latterly it has made for itself a place apart. We might almost call it the happy medium between Italian and German music, having less dash and brilliancy than the former, and lacking the strength and force of the latter, but full of grace, distinction, limpid and exquisite melody, and possessing the perfection of measure. Such are the qualities that characterize the compositions of Gounod, Ambroise Thomas, Saint-Saëns, Reyer, Massenet, and Delibes. This young school, full of promise and future, while endeavouring to keep in touch with the times, and following closely the progress in musical art, still carefully conserves those qualities just named, which are distinctly and eminently French."

ITALIAN OPERA AS ILLUSTRATED BY ADELINA PATTI.

By CLARA LOUISE KELLOGG-STRAKOSCH.

DROP-CURTAIN OF PATTI'S THEATRE AT CRAIG-Y-NOS.

THE persistence with which Italian opera lingers in the music centres of the world has long been a puzzling fact to the disciples of Wagner. Our German critics find the satisfaction still inherent in "La Sonnambula," and the career of Patti herself, very discouraging.

What can it be in these operas, with their stiff, old-fashioned construction, meagre orchestration, and childish words, which exhibits such extraordinary vitality? Why did not Patti throw away "The Barber," abjure the music of the past, and devote herself heart and soul to the propagation of the music of the future? To comprehend the survival of Italian opera, let us look at the beauties of the rival schools, and see if the widely different standpoints of the two forms of art do not furnish the answer and justify the artist.

The Italian school of music took one instrument—the voice—developed it to its fullest perfection in quality and flexibility, and gave it every resource of vocalization, enunciation, and intonation. Wagner combined as many instruments as possible, among them the voice, seized the most characteristic timbre of each, and composed a tone-mass of great variety. Thus he degraded the artistic value of every instrument by throwing aside its most delicate resources. There is nothing inartistic in music produced by such combinations, but the inevitable result is the cultivation of broad effects and sharp contrasts. If music is to last, each instrument must strive for individual perfection, must exist independently on its own artistic merits. One secret of the vitality of Italian opera is the fact that it offers the singer the opportunity for such perfection.

PATTI IN HER CONSERVATORY.

It is false criticism to make Wagner a standard by which to rate the music of the masterpieces of his predecessors—"Don Giovanni," for example. Mozart had exquisite perception of harmony and polyphony; his melody, full of strength and vitality, preserves its character when played on a piano, or even on a hand-organ. His beauties arise from combinations of notes and rhythms, and depend comparatively little on orchestral colour. His manner is, however, sufficiently modern to be misunderstood; while Bach, whose music is polyphonic, not lyric, is the only composer that the Wagner movement has not discredited. For with Wagner everything depends on the contrasted effects of different instruments; he has written almost nothing which is independent enough to be translated from orchestra to piano, though Liszt declares the piano to be itself a second orchestra.

Wagner opera is in no sense a development of Italian opera. Its laws, its triumphs, its sphere, all characterize a totally different form of art. No one can dispute its great-

ness or its beauty; but it is not a pure product of music. It is a combination of fine orchestration, fine declamation, fine scenery, interesting and emotional plot, and good acting. Singing has so little part in it that many a favourite Wagner artist can not sing. The Wagner school does not vocalize; it vociferates. The Italians call the Wagner declamatory artists "*gridatori*"—"screamers." They are not singers, strictly speaking; they are declaimers.

CRAIG-Y-NOS FROM THE PARK.

Wagner's rôles demand strong voices and some ability for acting. His operas are filled with gigantic characters, the personified passions of the race from the epics of which they are drawn. These operas escape being coarse and vulgar because the *dramatis personæ* are not human; they are only a phantasmagoria of very human passions. Their story was not created: it was evolved—the turbid dream of the Teutonic race. Wagner, with wonderful foresight, seized upon this most congenial material, and in so doing lifted himself and his actors out of the reach of criticism. No finesse of acting is needed where everything is of superhuman proportions; no great purity of intonation is required when an impassioned recitative inspired by the constant progress of the story fixes the attention of the hearer. Lavish pageantry most stimulating to the imagination fills every gap, and the orchestra, with a twin programme of dramatic and scenic effects, constantly rises to a tremendous pitch of excitement on the wings of the fancy thus aroused. All this is great, but it has undermined the art of singing by making it an adjunct—a minor adjunct of the astounding whole.

The triumphs of the Wagner opera have not been as untainted by Italian influence as has been fancied. The despised *sostenuto* and *cantabile* of the Italian school are no mean resources for any artist; and wherever artistic singing as distinct from declamation has lent its charm, its source may be

CRAIG-Y-NOS FROM THE SIDE.

traced to that "pure and undefiled fountain of song" to which Charlemagne referred his Gothic choristers. Lehman, for instance, owes much of her success to the training of Italian opera, in which she sang for many years.

Early Italian opera is weak just where singing is associated with the sister art of declamation,

which has attained a complete art form of its own. The recitative of Italian opera is subordinate and crude. Neither words nor notes possess an absolute artistic value in the composer's ideal of the perfect whole. I remember improvising a recitative, notes and words, on the stage. The opera was "Le Nozze di Figaro," Sir Michael Costa was conducting, and the orchestra had given me the wrong cue. I finished the regular recitative in the key in which the orchestra was playing, and then, taking advantage of a pause, I improvised notes and words as I modulated to the proper key and gave the artist singing with me the leading note of her aria. Such a thing became impossible after "Faust," because recitative had then developed a definite musical value.

The weakness of Italian opera, from a dramatic standpoint, lies in its librettos. Strictly speaking, Italian opera is not dramatic. The singer, not the actor, inspired the old composer. There are some strong situations in Italian opera, but they are not worked out to afford vivid expression to the feelings arising from them. In a dramatic sense the music is usually vague, though not in a musical sense. Italian opera was evolved from the resources of pure vocal music. Its arias were framed to express the perfection of beautiful singing. The passions have intruded into music just as they have into modern sculpture and painting. They did not appear in the highest achievements of Greek art, neither did they appear in the earlier masterpieces of music. This fierce upheaval of human passions into all forms of art is characteristic of our age. The world has turned from Italian opera because our dramatic taste is more eager than our love of beauty, which demands repose rather than excitement.

Patti had none of the gifts of the Wagner artist. She has said publicly that she would not have undertaken Wagner opera if she could, because it afforded no opportunity for the exercise of her art. Her mission was to sing, and for thirty-five years she maintained unrelaxed her hold upon the affections of the musical world. Her voice, superb beyond the reach of imagination, was not made for "dramatic work." It was created to be heard reverently and thankfully. A voice, which has aptly been said to "combine every charm," could not be described by one epithet. To give any adequate idea of it one must draw on every source of suggestion. It was rich as a 'cello. It was luscious. It was sweet, with a honeylike consistency, and it flowed out, full and inexhaustible. It was volatile, like a perfume—a rich perfume such as tuberoses have; but tuberoses cloy. Patti's voice could not cloy—it was so free. One could never tire of hearing it. There was a subtileness, too, in its quality, more like heliotrope, or violets. Music has colour. Could anything be a more vivid scarlet than the first bars of the introduction to "Carmen"? They represent a bullfight, and are set in the key of A major. Patti's voice always seemed to me of a warm violet colour.

CLARA LOUISE KELLOGG AS MARGUERITE.

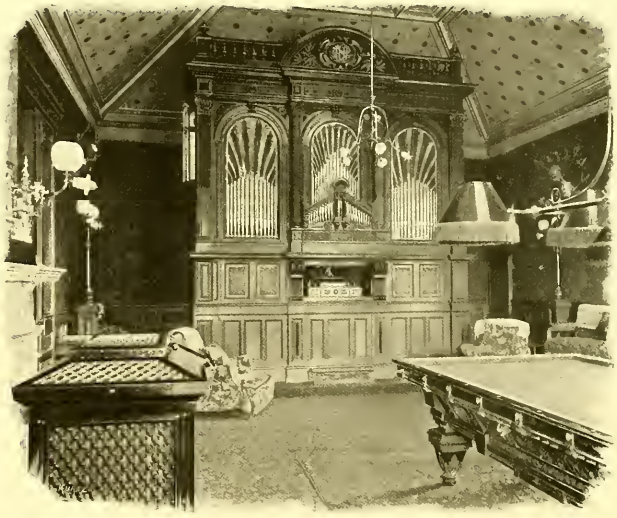
Music fit to be wedded to an epic is not congenial to romantic feeling. The genius of Wagner is essentially epic; that of the Latin nations romantic. I do not allude to the delicate poetry of Gounod alone: there is "Tell." Perhaps Rossini was inspired by the nobility of his theme: in "Tell," in spite of its old-fashioned construction, there is genuinely noble music and broad treatment of the subject. The emotion is genuine, too. In times when patriotism comes to the surface, "Tell" seems the natural expression of popular feeling, and is always heard with enthusiasm. Its presentation has been forbidden repeatedly in times of intense patriotic excitement. "Traviata," too, has room for warm natural emotion. I have seen a whole audience in

MAUREL AS IAGO.

From the original painting by Benj. Constant, in possession of M. Maurel.

tears during the scene at the villa; but the form in which all this is expressed is musical rather than dramatic. Neither Italian opera nor the novels of the same date were realistic. Novels of realism and social criticism, like German opera, belong to an age which is busier with effects than fancy. Italian opera flourished in the day of story-telling, when feeling supplied the details.

Patti's voice was elastic. It carried. It contained and could awaken every human feeling by its exquisite play of timbre. It was noble and mellow. It thrilled her listeners. It had tears in it, they said. Patti could bring tears and smiles at will, but her dramatic instinct fulfilled itself in her modulation. Her sense of values here was unerring. So it was in her phrasing and her vocalization. There was an epoch in Paris, in 1880, when, resolved to conquer the French public a second time, she threw an impetuous vigour into her acting, and by her own personal feeling fairly warmed her rôles into life. Her acting in the last act of "Traviata" that season amazed me by its vigour. But, as a matter of artistic instinct, she was not an actress. Her gesture was graceful but conventional, borrowed from stage tradition. Her facial expression was not at all dramatic. Her costumes gave no evidence of imagination quickened by a love of literature, such as characterizes the studied correctness of Irving, or, among operatic artists, Faure, and, following him, Maurel, whose superb mastery of every detail of costume, pose, and gesture in the part of Le Comte de Nevers, for instance, was utterly beyond Patti's measure of culture. Nothing that she did in her art betrayed any deep human sympathy. No love of any other art than her own was reflected in her conception of her rôles. She can scarcely be said to have created a rôle. She added nothing to those in which she became famous. But she sang exactly as birds sing—joyously, spontaneously, naïvely, and gloriously; she expressed solely by her voice what others help out by gesture, costume, and impersonation, and in so doing she completely fulfilled the genius of the Italian school, and proved herself the greatest singer of our generation. She fulfilled Jefferson's test of greatness—"That an artist should find the resources of his own art amply sufficient for its exercise in absolute perfection." Other singers—Nilsson, for example—gave the impression that they would have been great from force of character if they had had no voice; the greatness was a part of themselves. Not so with Patti. In her the singer was supreme. She projected everything in her nature that was noble, sincere, and self-denying into her art. She won it by patience and self-denial equal to her greatness.



BILLIARD-ROOM AT CRAIG-Y-NOS.

Patti had great flexibility. Her runs and trills were astonishingly fine. Other people have executed such embellishments just as well, but with them they were merely feats of execution. Patti's colorature had the spontaneity and splendour of a bird's song. The embellishments of "Una voce poco fa," which no other artist ever sang so well, she invested with meaning. She sang the *roulades* seriously. She possessed *sostenuto* also, most simple and dignified.

Patti obtained her first knowledge of singing from her mother, who had been well trained in the old Italian school, and from her brother-in-law, Maurice Strakosch. She imbibed in early childhood the vocal tradition and principles of a family of musical celebrities. But she told me that she habitually learned on the stage by listening to other singers, often far from great. She was constantly obtaining artistic ideas from the most unlikely sources. She had a mocking bird's ear and a mocking bird's naïve, delightful charm. The secret of Patti's greatness did not lie in her ear alone; she possessed a most exquisitely

delicate perception of what is right and beautiful, and an instant grasp and power of appropriation. Her artistic finish was absolutely perfect. This gift of artistic perception and imitation is as rare as delicate; it goes with the highest musical endowment. "I went a great many times to hear Ronconi sing a certain phrase in 'Lucia,'" Santley once said to me; "his voice is not so large; its quality is ungrateful; but in that phrase he is inspired! His voice suddenly swells out enormously round, full, magnificent! As often as I go, the secret of it eludes me." That is it! The secret law, whose sign is beauty, who can find it out? And this happened in that byword of Wagnerism, "Lucia."

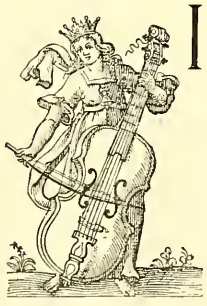
The Wagner school has apparently reached the summit of its greatness. Its full development is already attained. But music will not cease. Already Mascagni shows a healthy outputting in a totally different direction. "Faust," when it was written, was so great a leap upward from the stiff, conventional construction and uninspired recitative of the Italian school that it seemed that Gounod was destined to unite the best qualities of Italian and German opera. Every word, every phrase full of meaning, and yet all melodic—the voice treated properly according to its natural properties and limitations. A great genius will presently arise who will create a new school of opera, which will preserve Italian vocalization, will recognise the precious material of musical expression preserved in the Italian operas, will include the simple and natural action of the Wagner school, and an artistic proportion of the orchestral tone-colour which is the work not only of Wagner but of the age.

Adelina Juana Maria Patti was born in Madrid, February 10, 1843. She was the youngest daughter of the Italian singer Salvatore Patti, and of the Spanish *artiste* known before her marriage with Patti as Signora Barili. Adelina was brought to America when a little girl and taught singing by Maurice Strakosch. Even as a child she was a successful concert singer. She made her *début* in opera as Lucia, in New York, in 1859. Two years later she made her *début* in Royal Italian opera in London, and became famous. After this she sang constantly in all the musical centres of Europe, acquiring a *répertoire* of at least thirty operas. She married Henri, Marquis de Caux, equerry of Napoleon III, in 1878. The marriage was unhappy, and she obtained a divorce. Patti subsequently married Signor Nicolini.

The life of Patti and her husband at their Welsh castle, with its famous little opera hall and its gardens, has been justly distinguished for its princely hospitality.

THE GROWTH AND CULMINATION OF ITALIAN OPERA.

By H. E. KREHBIEL.



IN 1597 Rinnucini wrote a pastoral called "Dafne," which Peri set to music that embodied the new ideas. Three years later came the marriage of Maria de Medici to Henry IV of France, and for the attending festivities Rinnucini wrote a "Euridice," for which music was composed by both Peri and Caccini. Peri's version was the first opera ever performed, and the fact that it was published before the end of the year and republished in 1608 has enabled historians to appreciate not only the purposes but also the achievement of the inventors of the art-form which soon grew into marvellous popularity and became wonderfully potent in the development of music. The music in the dialogue of "Euridice" is recitative, with occasional cadences of a more sustained melodic cast. The choruses are polyphonic. The accompaniment, mere chords, was written out, and was played at the first performance by members of the nobility, on a gravicembalo, chittarone, lyre, and lute, behind the scenes. The book of Count Vernio demonstrates that the artistic principles which actuated the creators of the new art-form were identical with those professed by Richard Wagner two hundred and fifty years later. Like them, Wagner conceived the mission of music to be to heighten the dramatic expressiveness of the play, and the first purpose of his reform was to restore the old relationship of poetry and music, and compel the latter to become again a means instead of

an end. There are many other points at which Wagner touches hands with the Florentine reformers, one of the most striking to the popular mind being that, like them, he wishes to have his orchestra out of sight. Even in the definition *Musikdrama*, which he applied to his later work, may be found a German form of the terms which the Florentines used to describe their works. Opera (*opera in musica*) did not come into use until the middle of the seventeenth century. Before then the compositions were variously called *tragedia*, *melodramma*, *dramma per musica*, *tragicommedia*, and the manner of writing *musica parlante*, or *musica in stilo rappresentativo*. In Verdi we see the operatic pendulum, even the Italian, swinging back to its original starting point, not only in respect to the changed relationship of poetry and music, but also in the essentially trifling matter of terminology. "Aïda" Verdi designated in the conventional manner as an "opera in four acts" (*opera in quattro atti*); but "Otello"

From the painting by C. BECKER. By permission of the Berlin Photographic Co.

IN THE TIME OF THE MEDICI.

is a "lyric drama in four acts" (*dramma lirico in quattro atti*); and "Falstaff," his latest work, is a "lyric comedy." From "Euridice" to "Falstaff" Italian opera has swung around a vast, significant, and beautiful circle. Soon after Peri's work had representation, Claudio Monteverde (1568–1643), the first real dramatic composer, adopted the new style. He had already attracted attention by innovations which he introduced into polyphonic music for the purpose of giving it greater emotional expressiveness; in his "Orfeo," performed in 1607 and published in 1609, the dramatic intensity of the dialogue is not only increased by greater harmonic variety, but the instruments are permitted to play a greater rôle. Peri's orchestra of a primitive pianoforte, guitar, and lutes is here increased to comprise thirty-six instruments, including violins, trombones, cornets, and three small portable organs. Monteverde did not pile up his instruments thus for the sake of sonority alone. He used them in groups for dramatic effect. To him is credited the invention of the *pizzicato* and *tremolo* on the violins, two devices that can never depart from dramatic music. In "Orfeo," and more especially in the only fragment extant of another of Monteverde's works, "Arianna," there is to be seen the beginning of the larger and more sustained melodic style which, when it was developed into the formula known as the aria, soon carried the musical play far from its original purposes and made it a concert in costume. This was helped by the great popularity which the new form of entertainment won—a popularity of so rapid and wide a growth that as early as 1637 Venice had a playhouse devoted wholly to the lyric drama. After the

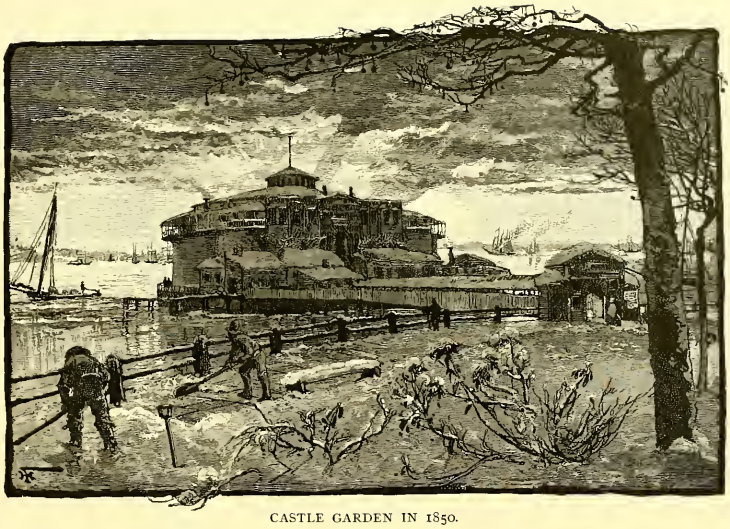
first group of composers came Cavalli, Cesti, Legrenzi, Carissimi, and Stradella, all of whom have left bright names in history, though combined they do not reach the significance of Alessandro Scarlatti (1659–1725), who brought more of the older musical science into the service of opera than had yet been employed. To him is also due the invention of the accompanied recitative and the *da capo* in the aria. The next important improvement after this was the substitution of a concerted finale for the duet or trio which till then had sufficed to end an act or an opera. This was the work of Logroscino (1700–1763), between whom and Scarlatti there flourished such men as Lotti, Caldara, Galuppi, and Marcello, a few of whose melodies still live in our concert rooms. By this time the love of beautiful singing for its own sake, the vanity of operatic artists, and the complaisance of composers had elevated sensuous enjoyment to be the be-all and end-all of lyrico-dramatic representation, and brought about almost complete divorce between the factors which had been joined in a union of lofty purpose in the *dramma per musica* of the Florentines. Gluck's reforms, more lasting and influential in France than in Italy, were directed against the artificiality and formalism which had seized upon opera, and the influence of Mozart served to show that dramatic effect might be secured without sacrifice of musical beauty. Composers like Rossini, Bellini, and Donizetti found full scope for their favoured genius in the new melodic forms which supplanted or modified the old *da capo* aria; but until Verdi entered upon the path which leads back to the house of Giovanni Bardi, the first aim of Italian opera had been to please.

THE STORY OF LILLIAN NORDICA.

From the collection of F. A. Schwab.
MADAME TIETJENS.

MADAME NORDICA (*née* Lillian Norton) was born in Farmington, Maine. She is a granddaughter of the famous revivalist, "Camp-meeting John Allen." When very young her parents removed to Boston, where she studied singing in the New England Conservatory, under the careful instruction of Mr. John O'Neill. Her first experience in oratorio style was made in Grace Church, Boston; her first public appearance aside from church work was in the "Messiah," given by the Handel and Haydn Society. Upon the advice of Madame Tietjens, before whom the young aspirant sang Leonora's grand aria "Tacea la notte," Lillian Norton, accompanied by her mother, went to Italy to study opera. There she placed herself under the direction of San Giovanni, who gave her the name of Nordica. A successful *début* was soon after made by Madame Nordica in Brescia, in "La Traviata," followed by equally successful appearances in Milan, Genoa, and other large cities.

Subsequently Madame Nordica filled, in St. Petersburg, her first important engagement, singing there two seasons. Then followed a season of seven months at the Grand Opéra, in Paris; an engagement at Covent Garden, London, under Sir Augustus Harris; and another in America, at the Metropolitan Opera House. In 1894 she was engaged by Madame Cosima Wagner to "create" the part of Elsa at Bayreuth, and acquired the knowledge of German necessary for the purpose in five months. In the rôle of Elsa, Madame Nordica achieved so signal a triumph that her engagement in Bayreuth led to her being chosen for the season of 1895, of German opera in America, to sing the part of Isolde in German, conceded to be one of the greatest dramatic rôles. Madame Nordica has added new charm to the rôle of Isolde and new lustre to her own fame.

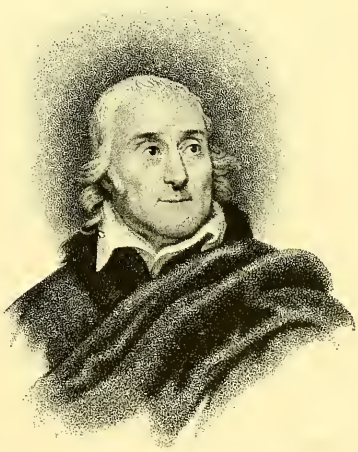


CASTLE GARDEN IN 1850.

SINGERS OF THE CENTURY.

By FREDERICK A. SCHWAB.

IN the year 1770 Dr. Burney, whose History of Music is more familiar nowadays to the bibliophile than to the musician, met at Bologna, in the library of Padre Martini, the renowned Farinelli, one of the last and greatest of sopranists. Farinelli pointed with mournful envy to the well-filled shelves and to the works that bore the name of his host, and, with no thought of his own protracted and brilliant career, bewailed the lot of the singer, doomed to fade from the memory of men as swiftly as die upon the air the acclaiming voices and plaudits of an admiring throng. His melancholy speech was not inexcusable. The painter and sculptor transmit their works to remote generations; the writer and composer address themselves to still more numerous and widely diffused audiences; the glory won by song, more elusive even than that attained by the actor, exhales itself with the disappearance of the artist as quickly as does the fragrance of a delicate perfume. The record of the performer's gifts and achievements remains indeed, but only as a tradition, a legend, powerless to rekindle the flame that night after night rose and illumined the overflowing playhouse and concert room.



From the collection of I. M. J. McKee.

LORENZO DA PONTE.

The librettist of "Don Giovanni," and the builder of the first Italian Opera House in New York.

Posterity nevertheless has its rights. The world can not afford to lose the meagre and incomplete story which, with all its imperfections, will outlive its heroes. Future generations should be told of the towering figures in musical history, and, through such accuracy of word-painting as may be attained, should form ideals that at least may beckon onward though they furnish no absolute standards of valuation. This plea is the strongest that can be advanced in behalf of the preparation of a series of brief sketches of the notable vocalists that have held the public ear during the second half of the present century; perhaps, too, the effort will have a further good influence in arousing the actual student and observer to a keener enjoyment of the present by emphasizing, through a presentation of facts and impressions, the evanescence of the beauty and force of song. In the latter regard, be it added, no other manifestation of art claims with equal fairness immediate recognition; to none are the immortal lines of Gray—

"Can Honour's voice provoke the silent dust,
Or flattery soothe the dull cold ear of Death?"—

of more direct application.

In the hasty but not uncomprehensive view to be taken of the great artists of whom aged men and women still with us retain fragmentary memories, I shall, of course, deal only with the more important personages of musical history. I shall be constrained also, while confining myself to consideration of Italian vocalists from, say, thirty years ago, to include under the same head French, German, and Belgian worthies whom a desire to broaden their field of action and the added attraction of more liberal *honoraria* summoned from the national theatres where they first emerged to the opera houses in which, in all parts of the world, the melodious language of Italy was wedded to the tuneful measures of Italian composers. Beginning with Henrietta Sontag, I shall close the chapter with the singers that delighted nations a very few years ago, leaving discussion of the individuals actually occupying public and critical attention to the contributors of the special essays that are a part of this work. Nor shall I refer, for the same reason, to Mme. Adelina Patti, of whom particular mention is made elsewhere. Mme. Patti has not, in the judgment of most thoughtful persons, exercised a profound influence upon the art of the period she flourished in, but hers was a matchless individuality, and the story of modern music and musicians would be indeed imperfect if it paid no heed to the brilliant career upon which the final curtain has not yet fallen.

From the painting by P. Delaroche. After the engraving by Girard.

HENRIETTA SONTAG
AS DONNA ANNA IN "DON GIOVANNI."

A flood of historical reminiscences is conjured up by the name of Henrietta Sontag, who was born in 1805, at Coblenz, and was beheld upon the stage at Darmstadt, in a child's part, when she was in the sixth year of her age. In 1854 she was applauded in the United States, and yet when she was but ten she was acting at the Prague Theatre, where Carl Maria von Weber, who had not yet composed "Der Freischütz," conducted the orchestra. In 1820 the girl effected her operatic *début* in Vienna, and three years later, Weber, remembering the maiden he met at Prague and recognising in her a songstress of rare attainments, chose her for the leading rôle in "Euryanthe," which was produced in October, 1823. Greater honours yet were in store for the young prima donna. Beethoven could not hear her, but the first inquiry he addressed to friends that had seen "Euryanthe" was, "How did little Sontag sing?" and when the master's Ninth Symphony and Mass in D were performed in 1824, he allotted to her the somewhat thankless vocal measures in these immortal works. Thenceforward Sontag's life was a

succession of brilliant episodes, interrupted for a long period by retirement from the stage as a result of her marriage with Count Rossi, a Sardinian diplomatist. The union, unlike most matrimonial alliances entered into by actors and singers, was a fortunate one; and we have the authority, to that effect, of Sontag's brother Carl, who said: "Rossi made my sister happy in the truest sense of the word. Up to the day of her death they loved each other as on their wedding day." Financial reverses, however, made it necessary for Countess Rossi to return to the boards, and in 1849 she came forth once more in London, and was greeted with old-time warmth. In her best days her tones were described as of "clear and pleasing quality, reaching to E in alt with facility," and her execution was perfect. She was, however, deficient in dramatic power. When Henry F. Chorley heard her on her reappearance in London, he wrote: "No magic could restore to her voice an upper note or two which time had taken; but the skill, grace, and precision with which she turned to account every atom of power she still possessed, the incomparable steadiness with which she wrought out her complete intention—she carried the part through, from first to last, without the slightest failure or sign of weariness—secured a triumph." Of such an artist much more than she accomplished was to be expected, but Sontag's career was destined to be brief. In 1852 she visited America, and in 1854, while on a concert tour in Mexico, she succumbed to cholera.

HENRIETTA SONTAG.

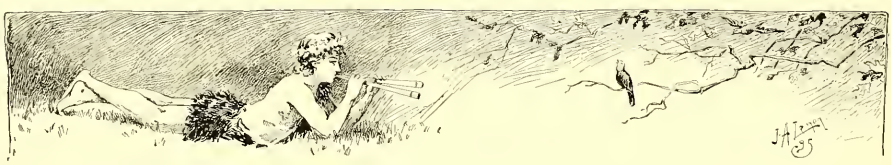
One might almost say of Maria Felicita Malibran that she was born on the stage. Two months after the arrival of Manuel Garcia and his wife in Paris, in 1808, the songstress of the future came into the world; three years afterwards she was taken to Italy, and at the tender age of five she effected her operatic *début* at the Fiorentini Theatre at Naples, as a child in Paer's "Agnese." She was so precocious—if the records of the period are to be trusted—that after a few performances of the opera she sang the music allotted to Agnese in the duet of the second act, and won the applause of the public. Her vocal education was commenced in good earnest at the age of fifteen, and two years later her first appearance as a prima donna was accomplished in London. Lord Mount Edgcumbe tells in his memoirs of her emergence, and while admitting that she was successful, adds: "She was too highly extolled and injudiciously put forward as a prima donna when she was only a very promising *débutante*, who in time, by study and practice, would in all probability, under the tuition of her father—a good musician, but to my ears at least a most disagreeable singer—rise to eminence in her profession." That she pleased her audience is not to be questioned, for after her *début* she was engaged for the remainder of the season—a term of six weeks—for the then large sum of five hundred pounds.

From the drawing by John Hayter. Pub. by J. Dickson, London, 1829.

MALIBRAN.

A visit to America followed, and her marriage to M. Malibran, an elderly French merchant, whom Garcia, the ruling spirit in all family and professional affairs, believed to be wealthy, was the next note-

worthy incident in the songstress's career. She bore the matrimonial yoke but a year. A twelvemonth after the wedding day M. Malibran went into bankruptcy, and the ill-matched couple parted forever. In 1827 Mme. Malibran returned to France, and in the spring of 1828 came forth in Italian opera, in which, thanks to the perfecting influence of time and surroundings, she was acclaimed as a great singer. From Paris she went, in 1830, to London, where Chorley commented upon her performances. Her voice did not charm the critic. "It was not naturally a first-rate voice—a mezzo-soprano, extended upward and downward by that hardy and tremendous exercise, the introduction of which has been ascribed to her father in singing and tuition; the topmost and deepest notes perpetually used in connected contrast, whatever the song might be." But she was "a creative executant, not a creative artist"; there was in her "something feverish, meteoric, ever changing into a new surprise, both in her nature and her art, which dazzled while it delighted—leaving the witness with small readiness available for balance and comparison of impressions. She passed over the stage as an apparition of wonder rather than as one who, on her departure, left her mantle behind her for others to take up and wear." For the six years following, Mme. Malibran's career was an unbroken series of triumphs. Her marriage with M. Malibran had been annulled by the courts, and she had become the wife of De Bériot, the renowned violinist. She commanded the largest *honoraria* of the day, and the public was at her feet. In the midst of this life of happy excitement came the inevitable end. In April, 1836, she was thrown from her horse, and although she was able to sing until the following September, it was clear that she was broken in health. On the evening of September 14th she fainted in her dressing-room at Manchester, and brain fever set in immediately afterwards. She died at midnight on September 23d, and two hours later De Bériot was riding post-haste to Brussels to secure the property of his still unburied wife.



THE FRENCH AND ITALIAN SCHOOLS OF OPERA SINGING COMPARED BY FRANCESCO TAMAGNO.

By permission of Falk, Photographer.

TAMAGNO AS ARNOLDO IN "WILLIAM TELL."

Francesco Tamagno

THE author of the following comparison stands forth by common consent as the great *tenore robusto* of to-day. In heroic rôles he sings and acts with a simplicity, power, and authority equalled by no other tenor of this generation. Sincerity is the keynote of his art. His greatest impersonations are of characters of elemental simplicity, possessed of passions fierce and free, that know neither control nor concealment. His success is proportionate to the pathos or tragedy of his rôle: for instance, the terrible cry for vengeance with which Arnoldo greets the tidings of the brutality which has been meted out to his blind father. These few phrases of recitative reach the greatest heights of dramatic power. Such is the torrent of invective with which Otello answers the treachery of Iago. No less affecting is the expression of his grief for Desdemona. It is the voice of a broken heart, revealing the very depths of remorse and despair. Greatest of all, from an actor's standpoint, is the scene in which the country ruffian, whose crude brutality is sung in "Cavalleria Rusticana," suddenly awakes to a perception of what he has done, as he bids his poor old mother good-bye before he goes to the duel. No other examples exist in the history of opera of great

D. Appleton & Co

Photogravure Goupil

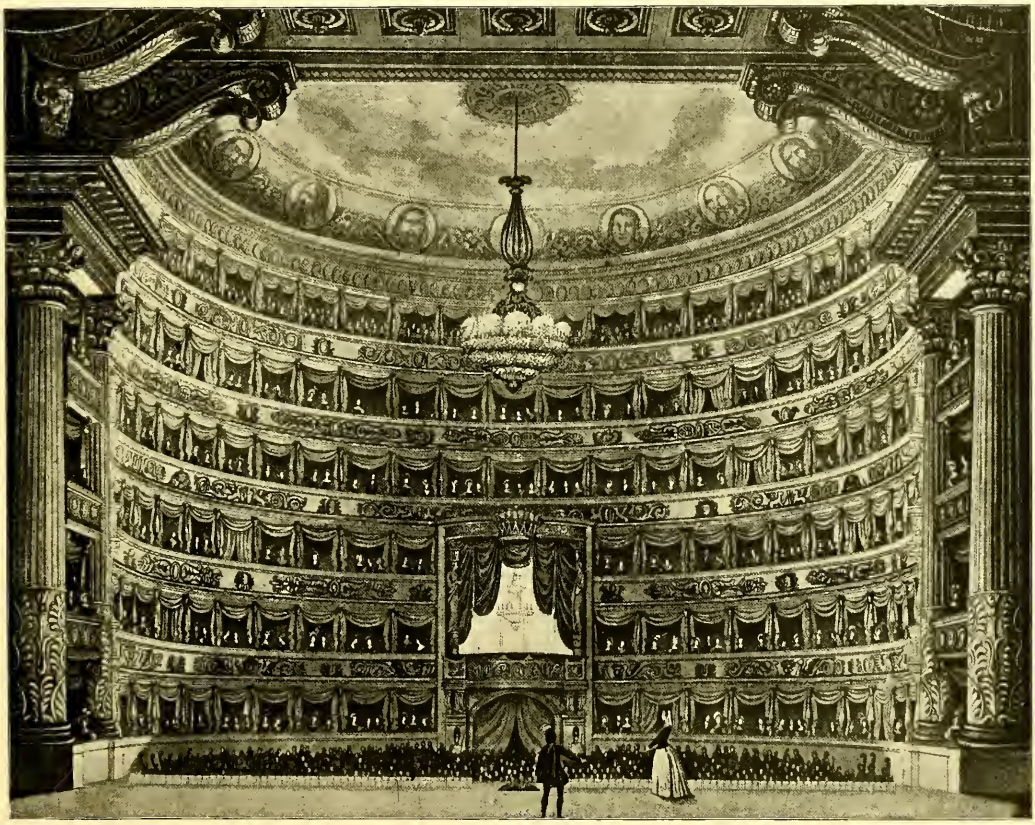
Inauguration of the Opera House Paris

From the painting by Edouard Detaille

By permission of Messrs. Boussod, Valadon & Co.

dramatic effects resulting as purely from the expression of a tremendous temperament in voice and gesture of equal force and intensity.

Signor Tamagno's school of acting and of vocalization are both purely Italian. He sings open vowels almost entirely, going as high as G, or A flat above the staff, before covering. From A to C sharp and D his voice is a rare one, so musical and incomparably powerful are his tones. Of late years a certain nasal quality occasionally mars the beauty of his middle register. His phrasing is thoroughly Italian, and he enunciates every word as distinctly and correctly as in spoken language.



LA SCALA, MILAN.

The Ducal Theatre, rebuilt by decree of the Empress Maria Theresa, of Austria, on the site of the Church of S. Maria della Scala. Designed by Piermarini; inaugurated August 3, 1778. La Scala belongs to the town of Milan, and besides its earnings has a yearly appropriation from the municipality. Annexed to it are a famous school of ballet-dancing, a singing school, and two charitable institutions. Few great artists within the last century have not deemed it an honour and a duty to appear at La Scala.

While listening to his singing, music seems the mode of expression most natural to humanity, so suited is the tone to the word and the action to both.

"Write to the readers of the MUSIC OF THE MODERN WORLD," said Signor Tamagno, in the conversation here recorded, "that about a year before the opera of 'Otello' was produced I received an invitation from Verdi to visit him at Genoa, that we might discuss and arrange matters regarding my assumption of the title-rôle. I was naturally both flattered and pleased, but imagine my surprise when, upon my arrival, almost the first words addressed to me by the great *maestro*, accompanied by a searching glance from his magnificent eyes, were these: 'I may as well tell you frankly, *amico mio*, I do not feel at all sure that you will be equal to the part.' My astonishment was bounded only by my chagrin, but there was only one reply: 'Try me,' I said. Whereupon Verdi seated himself at the piano, and from the unfinished manuscript I sang Otello's music at sight, interrupted only by encouraging 'bravos' from the composer, who then and there confided to me the honour of creating the title-rôle.

"I should not compare Verdi with any one. He stands alone. While his music combines the delicacy and poetic grace of the Donizetti-Bellini school with the vigor and dramatic force of the later French and German operas, he is always, in all things, Verdi. He has the talent of always keeping in touch with the public taste; he writes for the times, and understands above all things the value of not attempting to *s'imposer*. That," added the artist, with a smile, "is a secret worth mastering. In 'Otello' and in 'Falstaff' we catch glimpses, as it were, of 'the music of the future'; yet every now and then there are strains of melody that waken chords of remembrance, and we need neither score nor programme to tell us it is the 'old Verdi.' The early Italian operas like 'Lucia' and 'La Sonnambula' gave but small opportunities for dramatic action, the voice being the prime consideration, and, owing to the immense difficulties presented by that florid style of music, an artist was obliged to study for four, five, even six years before he could execute the *fioriture* properly. The music of to-day is much simpler, stronger, and more dramatic. Commencing with 'Traviata' and 'Rigoletto,' Verdi has completed the work begun by Rossini (exemplified in 'William Tell') of discarding conventionalism on the lyric stage, and introducing artistic characterization without sacrificing the art of vocalization.

THE OLD VERDI.

"Among the younger composers who have closely followed this example are Mascagni and Leoncavallo. Both studied in the Conservatorio at Milan. Their works, 'Cavalleria Rusticana' and 'I Pagliacci,' impress me as being very fine musical compositions, done by unusually clever pupils, who evince much talent and some originality. But whether they will prove the brilliant, unfading flower of genius, or only the fair, frail bud of talent, time alone can tell.

"'The music of the future'? Ah, that remains to be seen, or, rather, heard. It will in all probability be the result of a combination embracing all the schools of to-day, and bear perhaps most strongly of all the impress of Wagner, who is beyond question the master musical mind of the present time. In Italy he is most warmly appreciated and admired, and there is an increasing imitation of his method to be found in the young Italian composers. But this is of necessity a slow and gradual development, for the light-hearted, impressionable children of the South go to the theatre to while away a thoughtless hour, rather than to be made to ponder and think seriously; and for the present, at least, the grandeur and magnificence of Wagner's music will not be easily enough understood to make it—forgive the fatal word!—popular.

"With the exception of Gounod's 'Faust,' for which my admiration is boundless, I prefer the Italian operas, possibly because in them I am entirely at home, though there is another reason. I consider dramatic action of far more value than mere vocalizing. The most melodious music, interpreted by beauty of voice and perfect skill alone, can never produce the same effect upon the listener that it would were the singer possessed of true feeling—that all-compelling force which, for want of a better term, we call magnetism or temperament. Between the French and Italian schools of opera the same distinction must be made as between the drama of the two countries. I can give you no clearer illustration of my meaning than to compare the dramatic work of Sarah Bernhardt and that of Mme. Duse.

"The Frenchwoman is an example of the perfection of technique, the embodiment of skilful training; the Italian, the personification of simplicity—a disciple of realism—of nature in art.

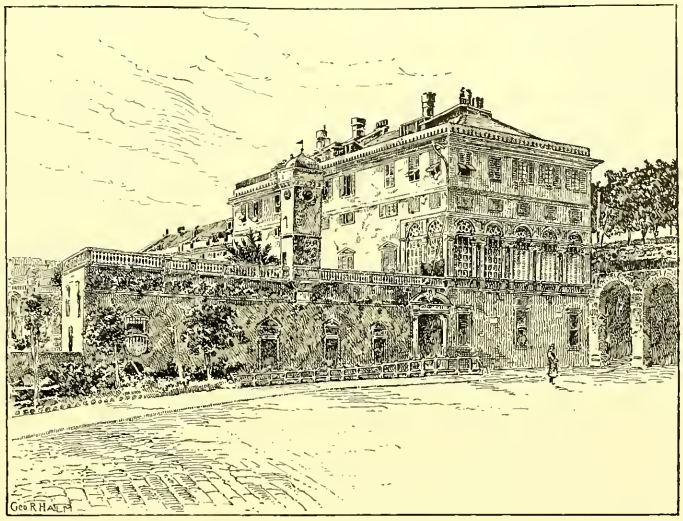
"The French operas are more showy and elaborate as to costume and scenic effects; there is more attention paid to details, and both the eye and the intelligence of the spectator are appealed to

and pleased as well as the ear. With us, we plan less and feel more; we depend upon impulse rather than calculation.

"How best to awaken emotion in an audience, do you ask?

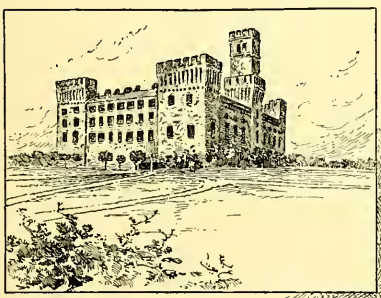
"Sincerity of purpose on the part of the artist will inspire sincerity of belief in the auditor, and establish that subtle bond of understanding and sympathy upon which so much depends. In English-speaking countries it is sometimes difficult to get in touch with the audience. The emotions of English audiences are not so easily stirred; their dignified approval is in strong contrast to the warmth and enthusiasm of other nations, and it is therefore all the greater triumph for the artist when he does break the ice of their reserve.

"Pour être grand artiste, il faut avoir un grand cœur, il n'y a rien que ça."



VERDI'S RESIDENCE IN GENDA.

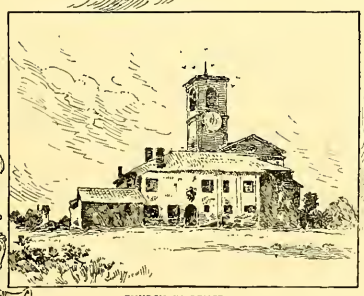
FRANCESCO TAMAGNO was born in 1852, in Turin. There he began his musical education, at the age of eighteen, under Pedrotti. His studies were interrupted by a call to the army, where he rose to the rank of officer. Subsequently he returned to the Conservatory at Turin. His successful *début* at the age of twenty-three, in Palermo, in "Un Ballo in Maschera," led to an engagement at Venice, where he sang with Josephine de Reszké. A royal command to sing Edgardo in "Lucia" followed, the occasion being a gala performance in honour of the Austrian Emperor, then the guest of King Umberto I of Italy. Tamagno also sang at the wedding festivities of the King of Portugal, and he enjoys the personal friendship of that monarch and of the Queen of Spain.



VERDI THEATRE, BUSSETO.

For many years he remained at La Scala, the idol of all Italian opera lovers. Uniformly successful in his many tours, he is perhaps most warmly appreciated by the Latin nations, whose temperament and artistic method he so fully represents. In person Signor Tamagno is a contrast to most of his countrymen, being "more than common tall," and having the blue eyes and fair brown hair which might easily lead one to think him German or English; but manner and speech proclaim him a true son of Italy, and he tells you with pride and feeling, "I am a Piedmontese, with the colouring of the north, but in my heart is the fire of southern suns!"

He is a modest, genial gentleman, simple and unaffected in his manner, full of kindly good nature, with a touch of the soldier in his straightforward frankness and honesty. His tastes are simple and his generosity great. His life is quiet, devoted to the companionship of his young daughter. His vacations are usually spent at his country place at Varese, near Milan, with his chosen friends and fellow-artists.



CHURCH IN RONCOLE.

Verdi

C. Becker. By permission of the Berlin Photographic Co.

SCENE FROM THE MARRIAGE OF FIGARO.

LATER SINGERS OF THE CENTURY.

By FREDERICK A. SCHWAB.

GIULIA GRISI.

NOT a few music lovers recall to this day Giulia Grisi, for that prima donna sang in London as late as 1866, after having visited America with her husband, Signor Mario, in 1854. But not many live who remember the more remote period when, as to voice at least, she was at her best. Born in Milan, between 1806 and 1812—her biographers have never been in accord on this point—Mme. Grisi effected her operatic *début* when in her seventeenth year, and at once attracted the notice not merely of the public but of Rossini and Bellini. The first-named composer offered her the rôle of Semiramide, in which she appeared at the Paris Italiens with triumphant success; and Bellini wrote for her and her sister Giuditta his opera of "I Montecchi ed I Capuletti," which was brought out in Venice. Her first London victory was achieved in Donizetti's "Anna Bolena," in which the newcomer was acclaimed as Pasta's successor. From her first emergence in 1834 until the year 1861, when she practically withdrew from the operatic stage, she missed only one London season, that of 1842. Chorley, writing of her *début*, sets down that her voice extended from C below to C above the lines, "without a break or a note which had to be managed." Continuing, the English critic dwells upon the "clear, penetrating beauty of her reduced tones, differing in quality from the whispering ventriloquism which was one of a rival's most favourite effects." Later on the same writer sums up his memories and judgment of the vocalist as follows: "I have never tired of Mme. Grisi during twenty-five years, but I have never been, in her case, under one

of those spells of intense enjoyment and sensation which make an epoch in life and leave an imprint on memory never to be cancelled by any later attraction, never to be forgotten so long as life and power to receive endure." The singing of Mme. Grisi was, in fact, more impressive through beauty of sound and vigour than through depth of feeling. Mme. Grisi's private life was uneventful. She was, however, married twice, her first matrimonial venture, with Count de Melcy, proving unfortunate. After the courts had dissolved the first bond, she wedded Signor Mario. Three daughters were born to her of this union. Grown corpulent and unpoetic, Mme. Grisi-Mario one day strolled along the Paris boulevards with her trio of pretty charges. "Are those your little *grisettes?*" inquired an intimate. "No," was the quick reply, "they are my little marionettes." The great songstress died in Berlin, on November 28, 1869.

ANGELICA CATALANI.

Of Giovanni Battista Rubini, inseparably associated with the *répertoire* of Bellini and Donizetti, only a brief record need be offered. Born at Romano, near Bergamo, on April 7, 1795, he sang in Russia as late as 1844, and died ten years afterward, leaving one of the largest fortunes ever acquired on the operatic stage. His long series of triumphs began in Paris, in 1825, but nowhere was he more devoutly worshipped than in England, where Chorley heard him again and again. "No one in my experience," says that writer, "so merely and exclusively a singer as he was, so entirely enchanted the public, so long as a shred of voice was left him," and this despite the fact that the tenor's face was scarred by smallpox, his figure awkward, and the man ill dressed. Nor was he an artist distinguished for symmetrical work. "He would walk through a good third of an opera languidly, but when the moment—*his* moment—arrived, there was no longer coldness or hesitation, but a passion, a fervor, a putting forth to the utmost of every resource of consummate vocal art and emotion, which converted the most incredulous. As the singer of one song," continued Chorley, "who has equalled Rubini?" Traditions of his method died with him. He was the last of the remarkable company of Italian tenors for whom Rossini wrote. Scudo, who analyzes Rubini's voice more carefully than do his contemporaries, describes it as extending from the lower E to the F above the staff, the last tone being attained by a heroic spring that electrified the audience. From the E between the fourth and fifth lines to B above, the tones were taken from the chest, and were of admirable vibrancy; above, a luminous falsetto was produced in vivid contrast to the chest tones, and this without the slightest break. Extraordinary flexibility, a mastery of ornate execution, and uncommon control of his breathing powers, completed the tenor's equipment.

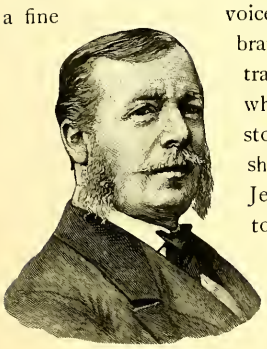
GRISI AND LABLACHE
IN "I PURITANI."

Born at Naples, December 6, 1794, of an Irish mother and a French father, Luigi Lablache, whose name shines as brightly in operatic history as that of any prima donna the world has known, was first trained as a violinist and violoncellist. As a lad, his voice was a contralto; at the age of twenty he was endowed with a magnificent bass, ranging over two octaves. Again and again did Lablache play truant; and once, escaping from the conservatory, he accepted an engagement that yielded him forty *soldi* or cents per day. Having finished his term of instruction, however, he made his real *début* in 1812, at the San Carlino Theater, at Naples, and went thence to Palermo, where he remained five years. He afterwards sang in all the great theatres of the world. His voice was extraordinary as to volume and quality; its force, we are told, "exceeded, when he chose, the tone of the instruments that accompanied it and the noise and clamor of the stage; nothing drowned his portentous notes, which rang through the house like the booming of a great bell." Chorley waxed enthusiastic over his personal beauty. "A grander head was never more grandly set on human shoulders." His corpulence was extraordinary, but great as it was it was seldom remarked upon. Now and then, however, Lablache himself would make it a subject of pleasantry. Once, in a rainstorm, he took refuge in a broad Parisian doorway. Cloaked in the flowing outer garment of the period, the great basso prevented egress and ingress. A *gamin* happened along and tried in vain to seek shelter behind him. At length, catching the hem of Lablache's cloak and pulling it, he shouted in Parisian fashion, as lodgers do to porters hard of hearing, "Door, please!" Lablache saw the point, and turning on his heels as on a pivot, and making a creaking noise as if the hinges of the imaginary portal were rusted, let the lad pass. His art was of as noble proportions as were his physique and voice; it spanned, like that of Garrick, the domains of the tragic and comic operatic repertory. In private life, from all accounts, Lablache was a most amiable and estimable man, and the tidings of his death, which occurred at Naples, in 1858, awoke genuine sorrow in all the art centres of Europe.

JENNY LIND.

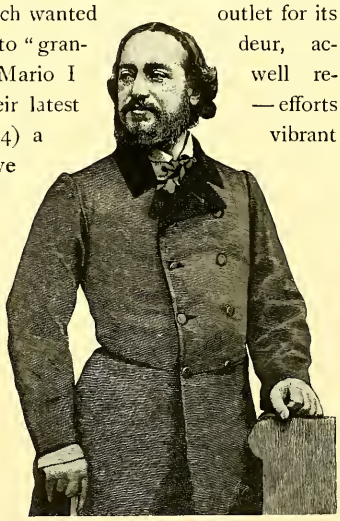
How pleasant would it be to dwell, if at greater length than has thus far been accorded me, upon all the worthies that graced the opera houses of the Old World, and occasionally those of the New, when the century was still young! The limits set me, however, must make mention of the other celebrities of the period so brief as to do the subject-matter but scant justice. Among the *prime donne* of the golden age one beholds, as shining lights, Persiani, Catalani, Cruvelli, Catharine Hayes, Alboni, and Jenny Lind; among the male singers, Giuglini, Stauberlik, Ronconi, and Mario. To the superlative merits of each of these performers a short chapter might well be devoted. Of these, Persiani (1812–1867) is described as "greater far with artists and connoisseurs than with the public," and as a "mistress of the art of song." Catalani (1779–1849), whose marriage to an ignorant French soldier cast a shadow over her whole career, had a voice of extraordinary range, extending to the G with the ledger lines, and extraordinarily facile and brilliant execution. As a money-making artist she was viewed as a wonder, for in 1807 she earned close upon £17,000, which indicates that the *prima donna* of the past was, if anything—the then greater value of money being taken into account—more richly rewarded than is the songstress of the present. Sophie Cruvelli, *née* Cruwell (born in 1826), was distinguished for a splendid voice, a very fine face and figure, and enormous energy of accent and dramatic force, and was especially admired in Paris. She retired from the stage after her marriage with Count Vigier, in 1855. Catharine Hayes (1825–1861) was

vocally gifted, but an imperfect musician. Her popularity appears to have been largely the outcome of a fine voice, personal charm, and domestic virtues. Marietta Alboni, the most celebrated contralto of the century, was born in 1824. Her voice, a superb contralto, embracing two octaves, was perfectly even, and her method a reflex of what, according to history, was the grand style of the ancient *bel canto*. The story of her life is a rehearsal of an unbroken chain of triumphs, and when she retired, as Countess Pepoli, she left a void that has not yet been filled. Jenny Lind (born in 1820) is not forgotten by American music lovers. She, too, is extolled by the critics of the past for her extraordinary execution and for a lovely voice. The wide publicity given the woman's peculiarities, and the skilful "management" that all her *impresarii* disclosed in the conduct of her affairs, made her a particularly conspicuous personality. In 1852 the great songstress married Herr Otto Goldschmidt, a well-known musician, who has survived her.



RONCONI.

Among the male contemporaries of these notable *prime donne*, Giuglini (*obit* 1865) was remarkable for a sweet tenor voice and much refinement of style, and Staudigl for a magnificent bass, "fairly trained, and subject to the promptings of a genial, careless nature, which wanted outlet for its abundance"; while Tamburini is cited as next to Lablache in respect to "grandeur, accent, florid embellishment, and solidity." Tamberlik, Ronconi, and Mario I well recall, both by performances abroad and by their later—practically their latest—efforts here. The former, a short, swarthy Roman, still possessed (in 1874) a vibrant tenor voice, including the high C, and a declamatory style that I have never heard equalled in point of breadth and varied emphasis. When Ronconi was with us he was, vocally, but a shadow of his former self; a master, however, of the comedian's art. His Crispino in "Crispino e la Comare" was inimitable comedy, his Rigoletto a tragic portrayal, upon the lines of which all his successors have built.



MARIO, MARCHESE DI CANDIA.

Few men and women of the present generation remember Mario in his prime. In the year 1841, we are told, he stepped into the foremost rank. Yet, according to Chorley, "he never got wholly beyond amateurship, and never was a thorough artist, armed at all points for his duties before the public." "Personal charm and persuasive sweetness of voice" replaced the diligent study that might have borne richer fruit, but "he was the best opera lover ever seen," and in the "passion duet" of "Gli Ugonotti" he was never to be forgotten. Mario's attempt to personate Don Giovanni was a "cold, feeble, ineffective failure as a piece of acting." This is not to be marveled at, however, when the critic later on sums up the tenor as a "singer of romances, never surpassed, if equalled." Personally, I recollect Mario's farewell representations in London, in which only the matchless grace of the actor saved the artist from condemnation. He afterwards revisited America, where he was first heard *negl' anni felici*. His American concert tour in 1874 was quite unsuccessful. At the rehearsal that prefaced the first concert, Ronconi, himself a glorious ruin, wept in silence as he marked how heavily the hand of time had touched his friend. Born a nobleman—Mario was by title and family name Marchese di Candia—a more courtly and amiable gentleman never lived. Towards the end, visitors in Rome now and then encountered a white-haired, red-faced, and somewhat shrunken person moving placidly through the streets of the Eternal City. It was the Raoul and the Almaviva of bygone days, subsisting with cheerful dignity on the small emoluments of a librarian, secured to him by the influence of thoughtful friends.

From a photograph by Le Jeune.

ALBONI.

THE RULE OF THE SINGER.

By FREDERICK A. SCHWAB.

THE SAN CARLO, NAPLES.

THE epoch marked by the germination of modern opera, as represented by Scarlatti and his successors, and its efflorescence as a medium of dramatic expression through the masterpieces of Gluck was a period concerning which discussion is not yet silent. It was often designated as an age of decay because of the predominant influence of the singer; but this influence must nevertheless have inspired some of the loveliest music the world has known, by the knowledge that the instrument was at hand through which it could be fitly delivered.

Abundant testimony to the incomparable skill of contemporary performers exists; and the historical instance of Napoleon's visible emotion when Crescentini sang in his presence "Ombra adorata, aspetta," from Zingarelli's "Romeo e Giulietta," is not unique. On the other hand, if the singers' powers and whims had great weight, their rule was not altogether absolute, as witness the anecdote concerning Guglielmi, who menaced a recalcitrant vocalist with his sword, crying out, "You shall sing my music and not yours!"

The effect of subservience to the spell of the human voice upon the sincerity of contemporaneous opera was of comparatively brief duration; and the radical reform of Gluck, which accepted the good resulting from the perhaps too reverent cult of the voice, separated the dross of artifice from the pure metal of song—retaining, however, exemplars and traditions that still remain the foundation of the vocal art.

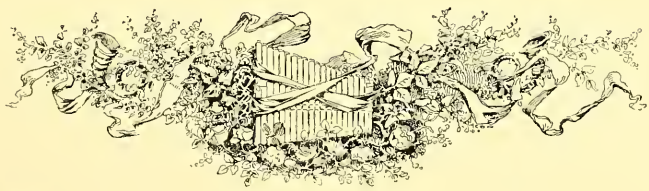
The sovereigns of the period were the *castrati*, whose popularity banished for many years the natural male voice from Italian opera. First mentioned in 1602, when Caccini protested against singers that favored "Lunghi giri di voce," they held, in 1650, undisputed sway over the opera houses of the Peninsula. They were not, as modern fancy often pictures them, effete specimens of humanity, with high and reedy voices, but were in many cases men of engaging presence and excellent education, and endowed with broad, resonant, and flexible organs. All were admirable musicians, and not a few disclosed taste and judgment, the suggestions of which must have been of real value to the composer. The most distressing privilege accorded them—and to virtuosos in general—was that of changing and adorning at their pleasure the measures set down for performance. The composer was permitted to reveal himself in the middle division of the aria; its first part, however, was left to the mercies of the singer, and became a mere canvas for decoration. As the *castrati* were in full possession of the stage, no writer could avoid enlisting their services; and even Gluck, in 1762, wrote "Orfeo" for Guadagni—a fact indicating that the influence of the *bel canto* was not so detrimental to contemporary music as extremists would have one believe. In any event, its influence waned more quickly than it would have done had it been used with moderation; and in the last third of the century the writings of Bach and Händel and the growth of instrumental music speedily dethroned the exclusive cult of the art of song.

The problem as to the degree in which the composers of the past kept in mind certain important artists of their epoch will never be solved. It would be difficult to establish the proposition that the opera of the eighteenth century was written solely for the greater glory of the executants. The leading musicians of the age appear to have been unhampered in their felicity of creation by the virtuosity of the day. If much of the old music sounds strange to modern ears, what will be the effect of modern music performed five hundred years hence? During the era of vocal virtuosity, Scarlatti, Leo

Durante, Porpora, and Jomelli enriched Europe, in the first half of the eighteenth century, with their achievements; and later came Piccini, Sacchini, Guglielmi, Cimarosa, and Paesiello.

The decadence of the singer as a prime factor began with Gluck. Mozart and his successors of the relatively modern school, commencing with Rossini, continued the work of enlarging the importance of instrumentation to the opera and of freeing this form of art from artificiality. The vocalist was not overlooked; and after the sopranists had made way, in Rossini's operas, for songstresses with low voices, the composer, while presumably seeking inspiration from higher sources, kept in view the gifts and acquirements of such artists as Malanotte, Pisaroni, Pasta, Malibran, and Alboni. As noted before, the exact share of any creative artist in the composition of the lyric art works of the day can never be ascertained; but one can hardly regret the probable influence of the singer upon the composer when contemplating its outcome. Grisi, Tamburini, Lablache, and Rubini, for example, made up the quartet for which Bellini wrote "I Puritani," and in "La Sonnambula" came forth Rubini and Pasta. When Donizetti wrote "Lucia," Persiani, Duprez, and Caselli were his protagonists. The rank of these performers indicates the worth of whatever co-operation they may have lent the composers.

It would appear as though the masters of the nineteenth century, beginning with Meyerbeer and including Verdi, Gounod, and Ambroise Thomas, gave the singer no thought in the conception of their masterpieces, for "L'Africaine" was finished years before a Selika was chosen; and where certain artists have identified themselves with certain operas, as with "Faust," "Otello," and "Falstaff," it can scarcely be claimed that these were written expressly for their actual interpreters. Will it be generally conceded, however, that the happiest efforts of modern musicians compare in spontaneity, simplicity, grace, and suavity with much that was disclosed in the period of so-called musical corruption that gave birth to the virtuosos, and that is now a memory, but a memory indissolubly associated with an almost lost art—that of ancient Italian song?



MODERN SINGERS.

By FREDERICK A. SCHWAB.

GIUDITTA PASTA.

THE roster of artists that have adorned the lyric stage during the last thirty years is at least as formidable, numerically, as that representing the earlier part of the age. It is doubtful, indeed, whether admirable voices were as abundant at the beginning of the century as they were between 1870 and 1880, a period in which London maintained two opera houses—Covent Garden and Drury Lane—and Paris boasted, though somewhat sporadically, a Théâtre des Italiens, while the Wagnerian music drama was comparatively an unknown quantity, and English opera, afterwards acclimated in Great Britain through the exertions of Carl Rosa, wandered with uncertain step about the provinces. Nature was bountiful in those days, and tenors, sopranos, and bassos of real worth were not the rare birds they have since become. And yet the broad array of names contain none that recall the glories of the preceding epoch. Neither Pasta nor Malibran, neither Lablache nor Ronconi, was displaced in the reminiscent cult of ancient worshippers by any of the newcomers. In respect to the attributes of the singer in the broadest sense of the word, in dramatic impulses, large style and finish of execution, the latter-

day prima donnas and their associates of sterner stuff were as pygmies beside many of their predecessors. On the shoulders of one artist only can the mantle of history's queens of song be said to have descended. It was royally worn by Teresa Tietjens, with whom passed away Norma and Lucrezia —I am almost tempted to say Valentine. Not a few of this artist's contemporaries and successors have stood high in public esteem, and again and again thrilled their audiences by splendid revelations of their art; yet, at the risk of incurring the reproach usually levelled at those that recall with regret the past, I should hesitate before measuring the younger performers by the standards of tradition and memory. To most of them might be applied the French dictum: "They were great in their way, but their way was not great."

TIETJENS.

The lyric stage, nevertheless, was flooded, in those days, with the sunshine of a golden era. In proof of this assertion I shall mention in succession the distinguished singers of the period, with intent to devote afterwards to a few of the most important a measure of attention I am debarred from bestowing upon all. Among the women flourished Mmes. Frezzolini, Marie Sass, Christine Nilsson, Pauline Lucca, Parepa, Di Murska, Marimon, Gerster, Albani, Sembrich, Minnie Hauk, Clara Louise Kellogg, Marie Roze, and Adelaide Phillips. I make no reference to Mme. Patti, for reasons already set forth. Among the men were M. Naudin, Herr Wachtel, Signori Fancelli, Masini and Nicolini, M. Faure, Signori Graziani, Delle Sedie, Cotogni and Bagagiolo, Herr Karl Formes, Signori Campanini and Brignoli, MM. Capoul, Maurel, and Lassalle. Most of these artists still live. Two-score more names could be evoked if this review took account of every vocalist that has of late acquired renown and wealth through the magic of song, but a complete record of the kings and queens of opera would fill a thick volume, and only representative performers must be summoned up at present. As said above, one of the foremost was Teresa Caroline Johanna Tietjens, born in Hamburg, in 1831; *obiit* 1877. Having received a thorough musical education, she effected her *début* in her native city, in 1849, as Lucrezia Borgia, and went from Hamburg to Frankfort, and thence to Vienna, where her success as Valentine established her reputation. In 1858 Mme. Tietjens had her first hearing in London, and here again her Valentine won immediate acceptance. During the nineteen years that followed the British public never swerved in its loyalty to the great songstress. Of her voice in the songstress's palmy days a critic wrote: "Never was so mighty a soprano so sweet and luscious in its tone; like a serene, full light, without dazzle or glare, it filled without appearing to penetrate the largest arena. It had none of a soprano's shrillness or of that peculiar clearness called 'silvery.' When it declined, as it eventually did in power, it never became wiry." Hard work perfected this fine natural equipment, and before the zenith of her career was reached Teresa Tietjens was a mistress of all styles of music. In the characters named already, and also as Medea in Cherubini's

PAREPA-ROSA.

opera, the artist was at her best. Tall and massive, more dignified and intense than quick and magnetic, she dominated the stage with her presence. Her deep feeling and pure and broad style were, of course, excellently suited to oratorio, and in this branch of her art, too, she has not been replaced. A concert tour in the United States, undertaken in 1876, did not give the public of the New World an accurate conception of her abilities, and the rugged features of the kind-hearted and estimable woman suggested nothing of the fascination that kept Raoul de Nangis from sharing the perils of his brothers in arms; only the dignity and depth of the songstress's delivery remained to explain her unbroken sway, through two decades, over English audiences. She returned to England; although ill unto death, insisted on appearing once more in "Lucrezia Borgia"; fainted again and again in her dressing room, and six months later passed away.

MARIE ROZE.

Mme. Frezzolini, who was heard in America in the sixties, and who died not many years ago, was an artist that found more favour in Italy than elsewhere. Chorley, however, when he heard her in London, with "scarce a note of her rich and real soprano voice to scream with," proclaimed her "still charming." To the New World I question if she be more than an indistinct memory. Mme. Marie Sass, the chosen Selika in Meyerbeer's "Africaine," is now a prosperous singing-teacher in Paris. Graduated from a *café chantant*, Mme. Sass carried everything before her by the spell of one of the largest, richest sopranos the modern world has listened to. She was possessed, moreover, of passion and of a splendid physique. As a musician, unfortunately, she was by no means brilliant, and hence a somewhat uncertain staff of support for an impresario to depend upon. In the early seventies Mme. Sass went over to the Italian stage, and after a relatively brief career retired from public life. Mme. Parepa is remembered in the United States more vividly perhaps than she is in England, where her merits only had fit recognition toward the close of a short life. Hers was a lovely voice, and the face set above a too massive frame was as beautiful as were the tones that fell from the singer's lips. Mme. Parepa was not a woman of strong dramatic impulses. What toil and ambition might in course of time have made of her, withal, no one can say, for she was only in her thirty-eighth year when she died.

Mlle. Ilma di Murska and Mme. Marimon—the latter, I think, still lives—were exponents of a style of music fast growing obsolete. The Hungarian prima donna, with her aurified tresses, her golden

ETELKA GERSTER.

belt, and her huge dog—a familiar vision in every city of Europe, and, toward the end, in New York as well—was certainly the more fascinating artist of the two. She died, poor creature, in abject poverty. Certainly, none that heard her sing "Gli angui d'inferno," with the F's on the ledger lines taken as easily and decisively as if they were written an octave lower, are likely to have forgotten the performance, or to accept in its stead even the most felicitous effort of the same sort that may be listened to nowadays. Mlle. di Murska, too, spoke half a dozen languages, and sustained respectably, though without denoting extraordinary capabilities as an actress, all the rôles allotted to the soprani of her class. Mme. Marimon's renown, won by achievements of the same order as Mlle. di Murska's, scarcely extended beyond France, although she was applauded both in London and in New York. Mme. Sembrich, in respect to brilliancy of voice and fluency of execution, once bore some resemblance to Mlle. di Murska; of late years, however, her tones, from all accounts, have become more dramatic, while no assurance is given that as an actress her characteristics have undergone a kindred change. Like Mme. Sembrich, Mme. Albani is still—somewhat intermittently be it said—before the public. Twenty-five years ago one could admire unreservedly this artist's clear and vibrant voice, her dignity and good taste as a songstress, and a certain maidenly charm that attached to all her performances. These excellences assured Mme. Albani's position in England, and won her respect if they did not kindle enthusiasm when disclosed elsewhere.

MADAME ALBANI'S DRAWING-ROOM IN LONDON.

The brief career of Mme. Gerster is too fresh in the reader's memory to need rehearsal. A more exquisite, crystalline voice never refreshed the ear than that of the Hungarian prima donna when she visited America in her youth, and the magnetism of simplicity imparted to most of the personages she portrayed a fascination that her art as an actress could scarcely have invested them with. The cause of the songstress's sudden decay remains a mystery; but when Mme. Gerster returned to the United States in the prime of life she was but a wreck. One occasionally, however, hears of her re-emergence in public. I have mentioned in the foregoing list the name of Miss Adelaide Phillips simply as that of a particularly gifted American artist. Had Miss Phillips been as well endowed in point of histrionic capabilities and presence as she was in respect to voice, her story would, I am certain, be a longer one. She was, however, a noble contralto, and not the least distinguished member of the superb quartet that I recall as tenants, for a brief spell, of the Academy of Music in 1870; it included Mme. Parepa, Miss Phillips, Herr Wachtel, and Mr. Charles Santley.

ALBANI.

ETELKA GERSTER AS MARGUERITE.

SCHOOLS OF OPERATIC TRAINING.

By EMMA EAMES STORY.

MUCH in the career of Emma Eames Story is peculiarly interesting to her American countrymen because she embodies a high type of their nationality. To them her success means the artistic expression of the qualities they value most.

Madame Eames's parents were natives of New England, born in Portland, Maine. Mr. Eames was a barrister. He practised in the French, English, and American courts at Shanghai, China, and it was during his residence in the "Flowery Kingdom" that his daughter Emma was born.

Mrs. Eames was an accomplished and enthusiastic musician. She drew about her the musical talent in the European colony in Shanghai. An amateur orchestra and a singing society met constantly at the Eames residence, and the baby breathed in an atmosphere of music.

Mrs. Eames's health obliged her to return to America when Emma was five years old. She brought the child with her, and, after living awhile at Bath, Maine, decided that Boston would be the best place to educate her daughter. Emma had sung before she could speak plainly, and kept on

singing as she grew, although it was a matter of open regret to her relatives that she had not "a nice, sweet little voice"! A most thorough preliminary training was given by her mother, whom Emma Eames described as her "first best teacher." While still a very young girl she took lessons of Miss Clara E. Munger. She was singing regularly in a church choir when she astonished Boston by her presentation of the rôle of Marguerite at an amateur performance of "Faust"—her first appearance upon any stage.

In 1887 Miss Eames went to Paris to study. Late in 1888 Gounod's revised "Romeo et Juliet" was produced at the Grand Opéra. Before that event there had been a hint of allowing the clever American girl to personate "the fair daughter of old Capulet." But the idea of allowing a *débutante* to attempt such a rôle was dismissed as preposterous. Patti sang Juliet, and history tells how she refuted the saying that "when a woman is old enough to comprehend the rôle of Juliet she looks too old to personate it." Patti's engagement was for a limited time. Her place was not easily filled. Again the American girl, "beautiful as an angel," was suggested. This time the directors made her an offer. For four months previous to this Emma Eames had been engaged at the Opéra Comique, but her appearance had been delayed from week to week until she was quite disheartened. She accepted the new proposition at once. Then, in some trepidation, she went to the manager of the Opéra Comique and asked to be released. Her contract cancelled, she told the manager of her engagement at the Grand Opéra. He fairly gasped in his astonishment: "Ma demoiselle!—to step into Patti's shoes for a *début! Mon Dieu! mon Dieu!*" The *début* was made on March 13, 1889. The next day the *débutante's* salary was doubled. Paris had ceased to regret Patti as Juliet. On August 1, 1891, three days after the close of an exceptionally successful season at Covent Garden, Emma Eames

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EMMA EAMES STORY.

was married, in England, to Julian Story, second son of W. W. Story, the famous sculptor-poet, and grandson of Chief Justice Story, of the United States. Mr. Story is a painter of repute in Europe, and is favorably known in America by his clever work in portraiture. He has painted his beautiful wife a number of times, one notably fine picture having been shown at the World's Fair, Chicago. Since their marriage the Storys have been domiciled in Paris, where they have a charmingly artistic abode.

Madame Eames is as admirable a woman as she is an artist. She is even more beautiful in private than on the stage. Her delicate, high-bred face, fresh-tinted complexion, deep-blue eyes, and golden-brown hair waved on either side her broad, low brow, are far more attractive at close view than across the flare of the footlights. It is a distinctly American face, the long oval of which is "perfect as an egg." In stature Madame Eames is also "a daughter of the gods," and carries her divine height with much dignity. She is notably sensitive to sympathy, or its lack—a characteristic

which she declares is a special attribute of the American woman. When *en rapport* with her audience she does her best artistic work, and, *en rapport* with her listener, she now speaks of that work to the readers of THE MUSIC OF THE MODERN WORLD:

"Success, to me," she says, "means only encouragement—encouragement to go on striving after an ideal that is always beyond—above!

"I can not speak of my preparatory study without misleading, for I am keenly aware that I have learned my best lessons from those with whom I have sung and acted, and from experience since I have been on the stage. A celebrated critic once said to me, 'The most necessary lesson for an artist is to know himself.' I have tried to learn it, but with caution, for it carries a danger. To know one's self too well is to lose one's balance, and—well, what is the most beautiful thing in the world? Why, equilibrium!"

From the painting by MEISSONIER.

THE MANDOLIN PLAYER.

The prima donna is sitting near a window, and a shaft of winter sunshine rests on the gold of her hair and shines into the azure deeps of her eyes; but an inner light glows brighter in her earnest face as she continues:

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EMMA EAMES AS EVA IN THE MEISTERSINGER.

"Calm is a great thing for an artist to attain. I did not have it naturally, and it is difficult to achieve. Technique without inspiration is mere mechanism; but it is only where there is calm that inspiration comes—inspiration which can neither be compelled nor wooed. What is it? Something from without, something divine, which enters into us, and is heard in the silence. If we open our souls to it, in the calm, it may come, like a sunbeam. But there are times when there is no inspiration, just as there are days when no sun shines. Then wait—wait calmly. Sometimes, in studying, the effort to grasp an artistic point is perfectly vain. It escapes continually. At such a moment struggling avails nothing. Put the whole matter aside. In the calm of waiting it will come to you without your volition. It is the same process of unconscious cerebration which aids the student of books, who finds it an impossibility to memorize a passage. The words he repeats over and over again seem to make no impression upon his mind. In despair he stops trying, only to find, presently, that he knows it all perfectly well without exertion.

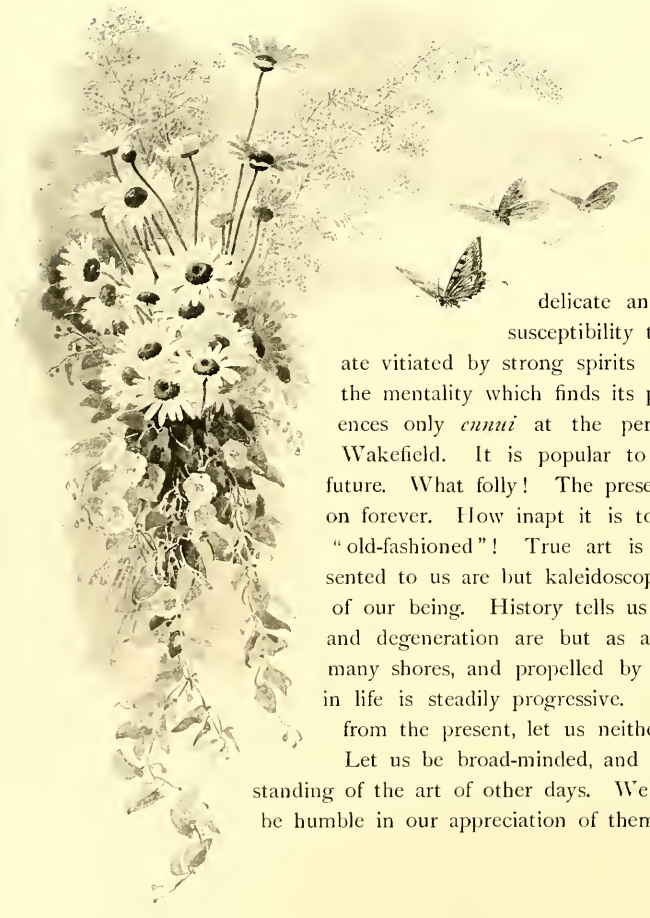
"But I have no favourite rôle; each is favourite in turn. I could not sing a part which did not appeal strongly to me, as all my rôles do, though of necessity in different ways. Neither will I admit having a favourite composer. I find so much that is noble and excellent in all whose works I have studied, that I can admire them all unfeignedly. The great Verdi gives wonderful scope. I do not understand how he can be called a 'Wagnerite,' when he is so unmistakably a *Verdi-ite*. He is always himself; but he is abreast of the time—he leads,

directs, uplifts, and satisfies, but he never *imposes himself*. I should say that the chief resemblance between Verdi and Wagner lies in the development of continuity. This is distinct from the old school of Italian opera, in which the arias were quite separate from the action of the piece. I find in the operas of Verdi a clearness and limpidity which are essentially his own, not Wagnerian. The younger composers—Leoncavallo, Massenet, Mascagni—are brilliant; and Bizet—oh, Bizet is superb!

"French opera is wonderful as a school. Its logic, clearness, and finish afford a perfect training. There is an attention to detail which is Meissonier-like in its careful precision. Until a singer knows himself (you see, we come back to that again) there is no school like the French school. Italian opera opens a wider field for the development of individuality, but there should be the previous training in the French.

"You speak of the conflict between the conceptions of the German poet and the French composer, in the case of the heroine in Gounod's 'Faust,'" Madame Eames continues. "I have always been alive to this difference, even before I read Goethe's 'Faust.' Yet there is only one moment in the opera where I find the two ideas irreconcilable. That is the moment of Marguerite's first entrance. The French girl Gounod expresses musically is so slow, so languid. She waits for the impression of a man speaking to her. When he does, one knows she has expected it all along. The *Mädchen* of Goethe's German sentiment is totally different. She is merry, light-hearted; she trips gayly on. Her character has dignity as well as simplicity and purity. When Faust addresses her she does not understand all at once. She starts, and gazes at him while the thought comes.

"There is something else. The French Marguerite enters in a trailing white gown. That train worries me like a false note. It jars against my conception of the character, which inclines decidedly to the poet's interpretation."



THE GREAT MELODISTS OF ITALIAN OPERA.

By CLIFFORD COX.

IN writing of the four greatest melodists of Italian opera I feel reluctant to invite my reader to the contemplation of such delicate and beautiful art without having ascertained his susceptibility to the refined and subtile in music. The palate vitiated by strong spirits is indifferent to the soft wines of Burgundy; the mentality which finds its pabulum in the coarse realism of Zola experiences only *ennui* at the perusal of Paul and Virginia or the Vicar of Wakefield. It is popular to call the music of to-day the music of the future. What folly! The present of to-day is the past of to-morrow, and so on forever. How inapt it is to call any art, perfectly developed of its kind, "old-fashioned"! True art is but a reflex of life; its myriad aspects presented to us are but kaleidoscopic combinations of the essential characteristics of our being. History tells us that intellectually and morally man's progress and degeneration are but as a flood and ebb tide beating alternately upon many shores, and propelled by strange and unfathomable currents. Nothing in life is steadily progressive. "Nothing is eternal but change." Therefore, from the present, let us neither prophesy the future nor derogate the past. Let us be broad-minded, and thus bring ourselves to a sympathetic understanding of the art of other days. We shall then perceive its wondrous beauties and be humble in our appreciation of them.

Photogravure Goupil

Mozart

From the picture by P. Delaroche

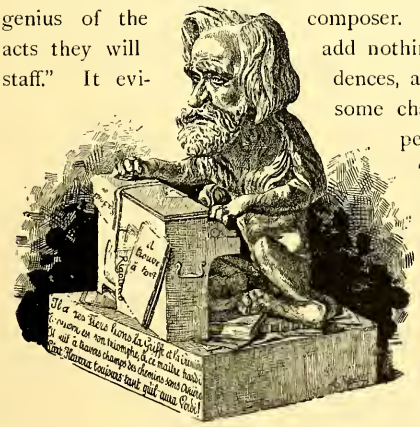
Engraved by Paul Berfus

The old musicians sang only of the emotions of the heart—its joys, sorrows, and aspirations. Their musical duos and trios were but the doubling and trebling of these emotions. Prosaic recitatives and dialogues were tolerated only as an evil necessary to forward the action of the play. The music-drama of to-day essays to interpret these prose passages verbatim, and the result is too often a tedious and meaningless progression of tones. That the orchestra is richly laden with beautiful harmonic-melodic phrases is no adequate compensation for the melodic incoherency which reigns upon the stage. The limitations of song have been overstepped, and no amount of genius discovered in the orchestra can atone for the insincerity and ugliness of this perverted vocal art.

VERDI.

In reviewing the music of the four great Italian masters I shall mention each in the order of the modernity of his music. From the accustomed forms of the dramatic opera of to-day we shall gradually retrace the purely lyric art of the past. This order should be Verdi, Rossini, Donizetti, and Bellini.

Let us begin with Verdi. "Otello" as rendered by that extraordinary tenor Tamagno has left a deep impress upon the present musical generation. Here we can not accuse Verdi of following the Bayreuth tradition of subjugating the voice to the orchestra. On the contrary, Otello, Desdemona, Iago, are all entities within themselves, and sing their parts in characteristic music. It is interesting, however, to observe that Verdi ascends from mediocrity to greatness, precisely as he ascends from prose to poetry. The jealous quarrels between Otello and Iago, the brutal scene with Desdemona, are not lacking in dignity of treatment and impressiveness, but not until the last act do we recognise the inspiration of the music. All tricks of the orchestra, all constraint from previous musical forms, are here thrown aside, and Verdi in all his glorious inspiration, passion, and power, stands revealed. Commencing with Desdemona's plaintive song, "Sing Willow, Willow," which is followed by the deeply pathetic "Ave Maria," the presage of coming evil is wonderfully worked up until Otello's final cry of rage and despair over the body of Desdemona and his own superbly tragic end. From the beginning of this act to the curtain fall we feel the sincerity of the music. Alone it would attest for all time the genius of the composer. In spite of the splendid technique displayed in the preceding acts they will add nothing to his glory. Of still less genius is his latest work, "Falstaff." It evidences, as does "Otello," phenomenal cleverness in orchestral effects, some charming and much indifferent musical humour; but the indispensable is lacking—there is but little inspiration in the melody. "Falstaff" is interesting, it is not beautiful; and when its novelty has abated it remains to be seen whether it will become a *répertoire* opera. Verdi's power of sustained inspiration seems to have ended with "Aïda." Before this work, throughout his entire earlier career, he has given us innumerable operas of superlative beauty. Setting aside the barbaric splendour of "Aïda," the gruesome tragedy of "Rigoletto," the sombre pathos of "Un Ballo in Maschera," the tender melancholy of "Luisa Miller," each attests his genius and his versatility.

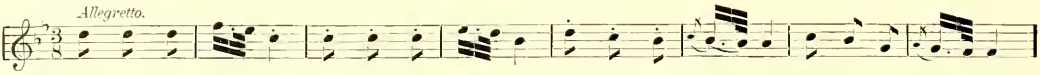


CARICATURE OF VERDI BY DANTAN.

Was there ever a more beautiful love song than "Ah! si, ben mio":

AH! SI, BEN MIO.

a more roistering couplet than "La donna è mobile"?

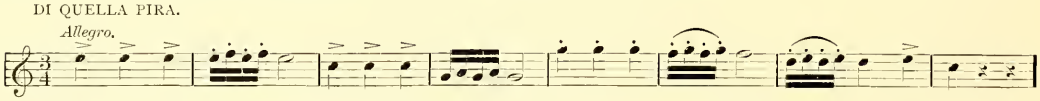
LA DONNA È MOBILE.

From the painting by JOHN HAYTER.

THE YOUNG ROSSINI.

Consider the inimitable quartette, "Bella figlia," from the same opera, where four persons, animated by diverse emotions, sing each a musical description of his own feelings, yet all four voices blend in a whole so melodious, so charming, that we know not which to admire most—the originality and the dramatic sincerity of the treatment or the sensuous beauty of the interwoven melodies.

Verdi had his faults. It is impossible to ignore the unsuitable and sometimes vulgar, though tuneful, melodies with which he clothed some of the most dramatic incidents of his operas. For instance, the "Di quella pira," from "Il Trovatore," which Manrico sings upon the messenger's announcement that the enemy is proceeding to burn his mother at the stake. This number is effective, indeed rarely fails of an encore, but musically it is utterly puerile.

Born in Italian rural life, Verdi discovers in his music that rich, warm blood so characteristic of his people. He is redolent of the soil. He is a true son of Italy, and a true child of song.

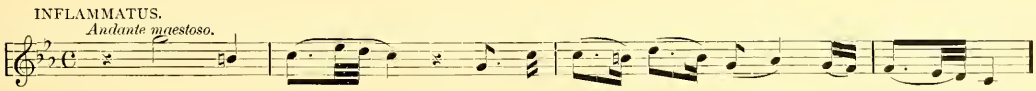
DI QUELLA PIRA.

What various and contradictory impressions, according to the temperament and predilections of the reader, are instantly called forth by the mention of Rossini's name! This extraordinary man was both idolized and despised in his own generation by his musical *confrères* and musical *dilettanti* alike. These different estimates were still further exaggerated by the chameleonlike character of his genius.

Facile of invention, susceptible to surrounding circumstances, like a sensitive barometer, he recorded every passing cloud or ray of light.

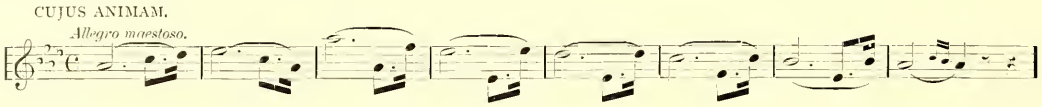
Personally he was amiable, very witty, cynically humorous, and withal voluptuous. Although he was undeniably great in grand opera, he was happiest in opéra comique, as being more congenial to his temperament. Here his best results were achieved with the least forcing of his invention. As to musical form, whatever was, was right to Rossini. He literally obeyed the old injunction, "When in Rome do as the Romans do." While a young writer in Italy he wrote for the Italians, embroidering his work with all the fioriture they were accustomed to hear. The singers demanded it for a display of their own proficiency in "bel canto," and the public lost sight of dramatic sincerity in the while revelling in the sensuous beauty of tone. Such were "Cambiale di Matrimonio," "Elisabetto," "Donna del Lago," and "Cenerentola." In strong contrast to these works was the result of his transplanting to Paris, where insincerity was eschewed — where simplicity, clarity, and directness of expression were ideals which reigned supreme. Behold his Gallic incarnation! Were his pinions at all clipped, his flights lessened by the restrictions of his new environment? Not at all. His first essay was "William Tell," in style the very antithesis of all his previous works. Though Meyerbeer succeeded as the popular idol of France, no one who values melodic invention, and who wisely discriminates between dramatic sincerity and theatrical sensationalism, can for a moment hesitate to place "William Tell" above the "Huguenots." Consider Rossini's immortal "Stabat Mater," written as a personal favour to a friend. This work furnishes an apt illustration of both the virtues and vices of the composer's methods.

CARICATURE OF ROSSINI BY DANTAN.

Take, for examples, from this work the "Inflammatus" and the "Cujus animam":



In the "Inflammatus" what grandeur of thought! with what religious exaltation the measure throbs! It is the very apotheosis of prayer. At the rising cadences of sound our souls loose their carnal moorings and seem to soar in the starry azure; and when the last triumphant note has rung into silence, the knee instinctively bends, the head bows. Contrast this most sincere music with the 'Cujus Animam." One is astounded that the sacredness of the text, "Through his bleeding side,"

should not have inspired in Rossini music in which there was something more than mere rhythmic and tonal beauty.

Reverting to his lighter works, one instinctively turns to the "Barber of Seville," which I consider his *chef d'œuvre*. It is a classic in opéra comique, a pattern by which all future aspirants in this direction may shape themselves. From beginning to end Rossini's genius is at its fullest. Alike in the vocal pyrotechnics of the amiable little *intrigante* Rosina, the amorous carolling of Almaviva, or the noisy pomposity of the all-important Figaro, the music faithfully portrays the character. With what cleverness the composer musically enhances the inimitable humour of Don Bassillio, the orchestra erstwhile being one mass of scintillating melody! Yes, here is Rossini's real self, and as long as the ear is "moved by the concord of sweet sounds," and refinement of thought finds its diversion in pure comedy, so long will endure this matchless little piece of fun and melody.

TWO GREAT SINGERS.

By FREDERICK A. SCHWAB.

BEFORE closing this hasty retrospective glance at celebrated prima donnas I wish to bestow more careful consideration than could be given in other cases upon the records of the two women who have received, in late years, the largest share of the attention and admiration of the Old and New Worlds. It would be gratifying to note that, under their influence, art had enjoyed something akin to a period of renaissance, or had expressed itself through some new formula or symbol, or that some genial composer or work had through their instrumentality been revealed; but this privilege is denied me. The artists referred to were great and shining personalities; they put an impress of their own upon much of their work; they will be longer remembered, in connection with Italian opera between 1870 and 1890, than any of their contemporaries. The prominence accorded Mmes. Christine Nilsson and Pauline Lucca will therefore, be understood.

CHRISTINE NILSSON AS MIGNON.

When Mme. Christine Nilsson came to America, in 1870, she was in every respect at her best. Born of poor parents, near Wexiö, in Sweden, August 3, 1843, her early days were cheerless, and but for the help of friends might have prefaced far different results than were finally attained. Her voice, however, soon attracted attention, and Baroness Leuhusen, herself a singer before her marriage, took the girl to Paris and placed her in charge of Wartel. In 1864 Christine Nilsson made her *début* at the Théâtre Lyrique in a French version of "La Traviata," and later she was heard as Astrafiammante in "Die Zauberflöte," as Donna Elvira in "Don Giovanni," and in "Marta." After three years' sojourn at the Lyrique she migrated to the Grand Opéra, where her "creation" of Ophelia in Ambroise Thomas's "Hamlet" placed her in the foremost rank of living prima donnas. Her voice, at that stage of her career, was a soprano with a range of nearly three octaves, and characterized by a

crystalline vibrancy of a unique sort. After a very few years—acting, it is said, under the advice of Rossini, but more probably on her own artistic judgment and impulses—Mme. Nilsson laid aside the rôles that made extraordinary demands upon her highest tones; as she grew older, of course, the timbre of her organ changed and took on the dramatic quality that alone addresses itself to an audience's emotions. It was, however, in the period in which the brilliancy and buoyancy of her voice and style were still to be admired that Mme. Nilsson first visited the United States.

Mme. Nilsson's first concert season, in 1870–'71, and her first operatic season, in 1871–'72, were very successful. Her shrewd manager, Mr. Max Strakosch, recognised in the romantic stories that preceded the prima donna's visit, in her welcome by fashionable society, and in the magnetism of her personality—Mme. Nilsson was tall and slender, with deep-set, eloquent eyes, high cheek bones, and a singularly poetic expression of countenance—great possibilities for publicity; and between the artist's worth and the impresario's cleverness the concert tour proved a most profitable venture. It was in opera, however, that Mme. Nilsson made the deep and lasting impression she left upon the American public. Fascinating though she was for a general audience, her singing on the platform struck me as theatric: it lacked the surroundings of the stage to be completely effective, and the simplicity that should distinguish a performance in the concert hall was also wanting. Her tour, all the same, was a succession of triumphs, and whetted curiosity to behold the singer on the boards of a playhouse. She was first beheld in opera at the Boston Theatre, and the date is fixed in most men's minds, for the night of her operatic *début* was that of the Chicago fire. "Faust" was the opera.

From the original painting by ARY SCHEFFER.

MARGARITA.

Mme. Nilsson, during her three seasons of opera in America—the last occurred in 1883–'84, under the direction of H. E. Abbey—was seen in many rôles. Margarita, Mignon, Violetta, Lady Henrietta, Leonora, Valentina, Ophelia, Elsa, Lucia, La Gioconda, were evoked in turn and pictured, often with matchless authority, always with irresistible charm. By me, at least, she is most vividly remembered through her Margarita and her Mignon. The former was a typical portrayal, and, for the Italian stage, the accepted type of the heroine of Gounod's opera. Conceived, as to spirit and attire, in the vein of Ary Scheffer's painting, the single reproach it merited was prompted by an excess of refinement. But how chaste and maidenly was her representation of Faust's victim, how real and withal poetic the dreamy monologue at the spinning wheel, how naïve the joy at the discovery of the jewels, how tragic the scene in the cathedral, and how intense and exalted the death

scene! Nothing like Christine Nilsson's delineation of Margarita, combining the actor's art with the seduction of admirably expressive and sensuously lovely song, has been beheld since the Swedish prima donna emerged in the part. Her Mignon was equally noteworthy. Who can have forgotten the dumb eloquence of her first entrance, or the mingled coquetry, petulance, and passion of the boudoir scene? In this rôle none of Mme. Nilsson's successors have even approached her. Her Violetta was also excellent, but I cared less for her Valentina; and who could do anything, in point of acting, with Leonora? In 1883 Mme. Nilsson's voice was sadly impaired, and her face and form had grown matronly. She was still the consummate artist of old, and the *honoraria* she commanded — twenty-five hundred dollars a performance — were the largest ever paid a vocalist, with the exception of Mme. Patti; but the old-time charm and magnetism had fled. She was twice married — once to M. Auguste Rouzeaud, a young Frenchman, and a few years ago to Count Miranda, a Spanish nobleman. Countess Miranda passes most of the year in Paris. Her career brought her a handsome fortune.

NILSSON AS MARGARITA.

Not nearly so much has been written or is known in America of Mme. Pauline Lucca as of Mme. Nilsson, and yet I should regard the German artist as cast intellectually in a broader and deeper mould. Born over forty-five years ago, in Vienna, the reduced circumstances of her parents compelled her to sing in the chorus of the Opera House, while receiving a scanty musical education from local teachers. At Olmütz she came forth in "Ernani" and at once achieved success. She went next to Prague, whence tidings of her worth reached Meyerbeer, at whose bidding she was engaged in Berlin. Meyerbeer was so delighted with the songstress that he chose her to "create" Selika in Germany. In 1865, too, she was seen in the part in London, where she at once established herself as a favourite and sang for seven seasons. In 1872 Mme. Lucca visited America, and after a two years' stay returned to Europe, where for a while she was a welcome guest in all the art centres. Her voice, however, gave way at a relatively early period. She has seldom been heard of late years, and now lives by giving instruction.

CAPOUL.

LUCCA.

Mme. Lucca was in as good form as was Mme. Nilsson when she came to the United States. Her voice, art, and appearance were in the strongest imaginable contrast to those of the Swedish prima donna. She was small, a pronounced brunette, with delicate, regular features, a particularly mobile countenance, a soprano voice of great richness and something of the mezzo-soprano timbre, and a dramatic temperament that would have been sufficient for a great actress of both tragedy and comedy. It was, in truth, quite as much as an actress as a singer that Mme. Lucca held sway over the spectators. Expression came first, tonal loveliness afterward. The experienced listener could now and then detect that Mme. Nilsson's personality and the character she embodied were distinct entities; but, whatever the rôle essayed, Mme. Lucca's identity disappeared absolutely in the dramatist's creation. Less poetic than Mme. Nilsson's, her Margarita came far closer to Goethe's Gretchen, and the church scene was an appalling picture of terror and despair. I have looked upon no Selika to compare with Mme. Lucca's passionate and heart-broken queen, nor have I seen a Leonora such as her fourth act of "La Favorita" once disclosed to me. Quite as much can be said of her Valentina. In the lighter *répertoire* she was equally felicitous, and her Zerlina in "Fra Diavolo" has not been equalled, nor has her Cherubino in "Le Nozze." As a vocal-

ist pure and simple she was not perfect; her knowledge of music was very limited—as was, indeed, Mme. Nilsson's—and there were days when her voice was less beautiful than when at its best. But Pauline Lucca had the afflatus—the divine spark; he that has been dazzled by its effulgence takes no thought of minor blemishes in the vision. She was twice married, having separated from her first husband, Baron von Rhaden, whom she wedded in 1865.

EVOLUTION OF THE ORCHESTRA.

By HENRY T. FINCK.

WHEN we listen to a modern orchestra of a hundred men playing twenty or more kinds of instruments—violins, violas, violoncellos, double-basses, harps, flutes, bassoons, clarinets, oboes, English and French horns, trumpets, trombones, tubas, bass and snare drums, kettle-drums, triangles, and cymbals—it seldom occurs to us that, just as the old giant oak in the forest grew from an insignificant acorn, so this Wagnerian orchestra is the outcome of a process of evolution

BARRIAS. SCENE DES FÊTES.

lasting thousands of years, during which the crude inventions of savage, and ancient civilized nations gradually developed into the nearly perfect orchestral instruments known to us. Surely, in the wide range of musical studies, none more appeals to the imagination than does the story of this evolution; yet this story has, so far as I know, never been written in a connected way. An ample subject for a large volume, in the present paper only the most important points can be briefly noticed.

There are two methods of studying the origins of things. We can read the records of ancient civilized nations, or we can go among savages, who, according to the modern scientific doctrine, represent stages of culture through which our own ancestors have passed. Among the primitive tribes of each continent we find a great variety of instruments, some of which are of grotesque shape and no real value, while others somewhat resemble ours, and were probably the germs from which ours have grown. Explorers tell us of instruments shaped like snakes and other animals; of rattles made of gourds filled with pebbles or seeds; of flutes made of the hollow bones of animals; of ivory horns, conch trumpets, pan-pipes—tubes of bark or bamboo; of banjos, gongs, tam-tams, and drums in endless variety. It would be foreign to my purpose to describe or even to enumerate all these instruments. The only question which directly concerns us is, "Have explorers found among the savage and semicivilized peoples any regular bands or orchestras?"

In a crude sense this question can be answered in the affirmative. A sort of military band is said to be not uncommon at the courts of African chiefs. Thus we read of a band of "sixteen men—fourteen tubes and two drums"; another of "twelve flutes and five drums"; another of "five reed pipes, two gourds which are filled with stones and shaken like rattles"; and still another of "four large drums, four cymbals, six oboes, and small children rattling baskets in time." Some of these

From the drawing by Edw. W. Kemble.

THE HOODOO DANCE.

primitive bands even have conductors who beat time loudly by stamping on a board or hitting a resonant object with a stick. It is hardly necessary to say that bands like these can not be called orchestras even by courtesy. No such trifles as melody, harmony, instrumentation, and tone-colouring are considered in their performances. Their chief object is to gratify the sense of rhythm and the love of noise and excitement. In this stage of musical culture the drum is the favourite instrument; in one case we read of a band of sixty-four kinds of drums which made a noise resembling thunder; whence we may infer that Berlioz, after all, was a modest tyro when he startled Europe with a requiem including in its instrumental forces two bass drums and eight pairs of kettledrums.

If we now cast a glimpse at the ancient civilized nations we find that, while their instruments and their performances were doubtless of a more artistic character than those of modern primitive peoples, yet their instrumental combinations were probably in all cases so crude and simple that it would not be possible to call them orchestral in the modern sense of the word. The Greeks accompanied their vocal music with instruments, both singly and in combination, but *savants* are agreed that

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The Jester

From the painting by Frans Hals
In the Museum at Amsterdam

the instruments simply played the vocal melody in unison or octave, and that the independent melodic (contrapuntal) or harmonic parts, which characterize the special function of a modern orchestra, were unknown. The oldest extant pictures of musicians have been found on Egyptian monuments. A harp has been exhumed in Egypt whose catgut strings, after three thousand years of silence, still emitted sounds when touched. Egyptian military bands were common, and some of the nobles apparently had private bands; but if the Egyptians had possessed orchestral harmony or counterpoint the

GERARD VON HONTHORST.

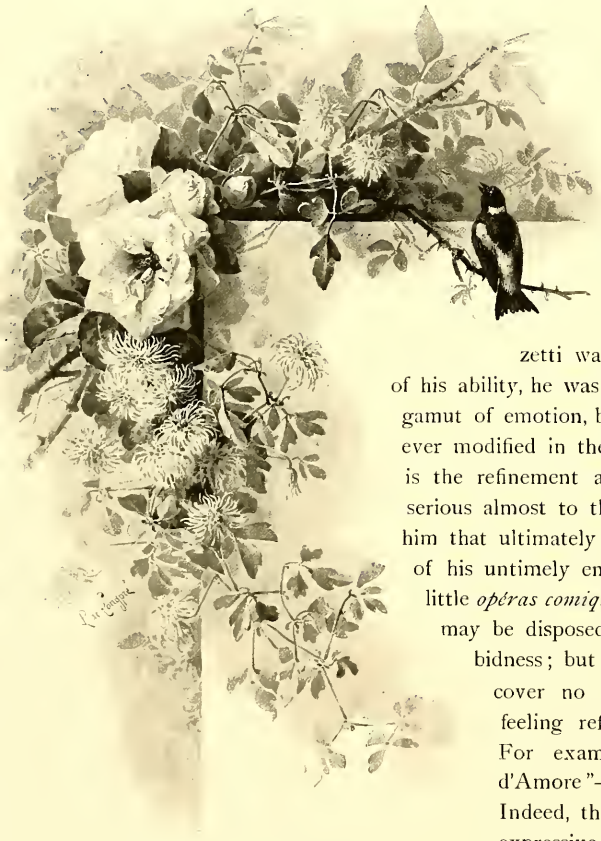
MAN TUNING HIS LUTE.

Greeks would surely have learned of them. An Assyrian bas-relief in the British Museum represents a procession of eleven performers—seven harps, one dulcimer, one double pipe, and a drum—in which the predominance of strings seems to argue some degree of refinement. The Bible contains references to bands, like the following: "Then the herald cried aloud, To you it is commanded, O people, nations, and languages, that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up." In the service of Solomon's temple there were, besides cymbals, psalteries, and harps, "an hundred and twenty priests sounding with trumpets."

None of the bands thus far referred to were genuine orchestras. When we speak of an orchestra we mean a number of performers on different instruments playing different parts ingeniously interwoven and harmonized and specially suited to the emotional character of each instrument. Of such orchestras we find no distinct record before the seventeenth century. In the year 1581 we do indeed read of a band which, on the occasion of the wedding of the Duc de Joyeuse, played at a dramatic performance in France. This band included violins, viole da gamba, flutes, flageolets, oboes, cornets,

trombones, lutes, and harps; but the description given indicates that the performers did not all play together, but were divided into ten separate groups.

In order to understand the situation clearly, we must remember that there was hardly any art music in the middle ages except in connection with religion. This music was purely vocal. Even in the churches the music remained in the *a capella* (unaccompanied) style till the seventeenth century. Vocal music in the popular or secular style was, indeed, often accompanied before that time. The wandering minstrels who attended the Troubadours and Minnesingers played on various stringed and wind instruments, but always singly, or, at any rate, never united into regular bands; and the instrumentalists appear to have simply played the vocal parts in unison or octaves, as the Egyptians and Greeks had done thousands of years before them. Composers had not yet learned how to write pieces specially suitable for instruments alone, and no distinction was made between the instrumental style and the vocal. This is naïvely illustrated by a collection of fifty-five songs, printed in Germany in 1550, with this quaint title, "Beautiful Select Songs of the highly celebrated Heinrich Finck, besides Other New Songs by the Princes of this Art, to be merrily Sung, and Serviceable on Instruments."



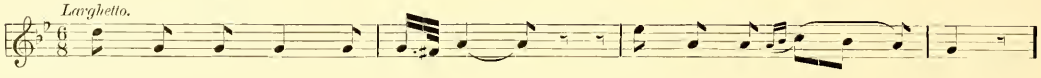
THE MUSIC OF DONIZETTI AND BELLINI.

By CLIFFORD COX.

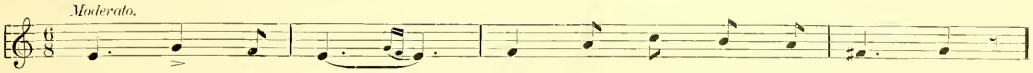
A COMPOSER not possessing the spontaneity of Rossini, nor the dramatic intensity of Verdi, nor yet the "pure well of undefiled" melody of Bellini, nevertheless within his own limits Donizetti was a genius of the first order. Whatever the limit of his ability, he was always himself. He did not run through the entire gamut of emotion, but wrote of gentle sorrows and pleasures which were ever modified in their expression. The keynote to Donizetti's character is the refinement and purity of his musical language. In temperament serious almost to the verge of morbidness, this tendency so deepened in him that ultimately the semilunacy of melancholia was the direct cause of his untimely end. Those whose minds here revert to his charming little *opéras comiques*, "La Fille du Régiment" and "L'Elisire d'Amore" may be disposed to take issue with me on the question of his morbidness; but if one will look closely into these operas he will discover no humour of the boisterous kind in them, but always feeling refined and subdued; and this is true of all his music. For example, the "Una furtiva lagrima" from "L'Elisire d'Amore"—with what tenderness and sensitiveness it abounds! Indeed, this entire little opera is one series of charming and expressive melodies.

Perhaps Donizetti's two greatest works were his "Favorita" and "Lucia di Lammermoor,' although his "Lucrezia Borgia" attained an enormous popularity in its day. The charming story of "Favorita" may somewhat influence the writer's personal preference for this opera, but the appropriateness and beauty of the music are undeniable.

UNA FURTIVA LAGRIMA.

Larghetto.

Who has not been moved by Leonora's pathetic appeal—

O MIO FERNANDO.

Moderato.

The gem of the opera occurs when Fernando indulges in a moment's reflection in the courtyard of the monastery before consecrating himself— a last moment given to thoughts of Leonora! Rapturously he recalls her as an "angel of light." In all the range of operatic literature there is no more beautiful tenor solo. "Lucia di Lammermoor" has attained with the public, however, greater popularity than any other of Donizetti's operas. In parts it is weaker than is "Favorita"; but the charm of certain numbers atones. Such is the "mad scene," not alone because it affords the singer the fullest opportunity for the display of most difficult vocalization, but because the music is plaintive and pathetic in the extreme. Of equal merit is Edgardo's tenor solo, "Tu che a dio,"

DONIZETTI.

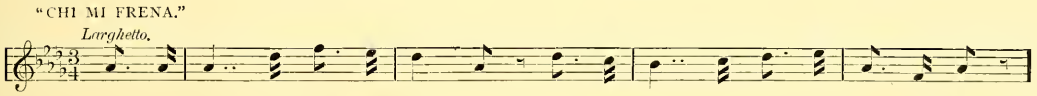
TU CHE A DIO.

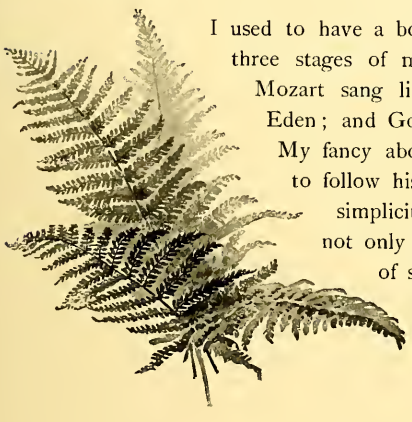
Moderato.

while recalling that the flowers will bloom again, all Nature will reawaken, but Lucia will come no more. It is said that in older days Mario and Salvi failed to bring their listeners to tears while singing this aria.

Any review of the opera of "Lucia" would be incomplete without a special allusion to the celebrated sextette, "Chi mi frena," the finest piece of concerted writing Donizetti ever did, and, let us whisper it, the most beautiful piece of concerted music in any opera extant.

"CHI MI FRENA."

Larghetto.

It is not a difficult achievement to write a sextette dramatically correct but melodically uninteresting; nor, again, to write a sextette melodically grateful but false dramatically; but it requires genius to effect a union wherein dramatic sincerity and melodic beauty are blended in one harmonious whole, each acquiring an increased charm from being wedded to the other. Of such a union is the sextette in "Lucia."



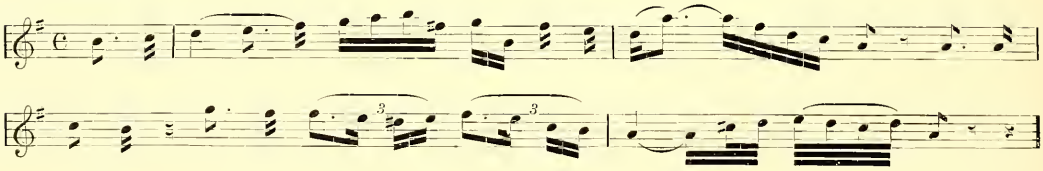
I used to have a boyish fancy for associating Mozart, Bellini, and Gounod with the three stages of man's condition—i. e., the angelic, the primitive, and the fallen. Mozart sang like the angels in Paradise; Bellini, like man in the Garden of Eden; and Gounod, like the children of Eve, who know evil as well as good. My fancy about Bellini has strengthened into conviction, for it is impossible to follow his melodies without being impressed with their absolute purity and simplicity. There are some composers who, like our own mocking bird, not only sing the songs spontaneous in themselves but borrow the tricks of speech of their neighbours. There are others, like the nightingale, who sing only out of their own hearts. In their operas they may faithfully portray every type of character, but deep down in the

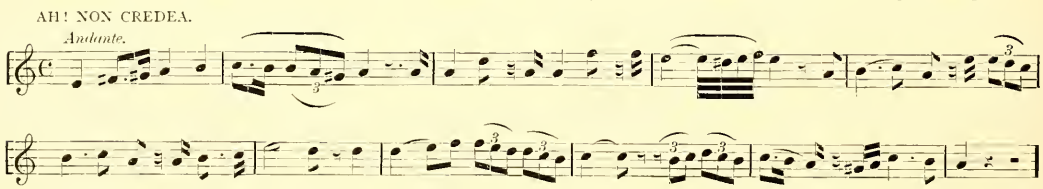
melodies we hear always the distinguishing note of the author's personality. Such men do not write from without, but from within. Nor do you have to crush the rose to obtain its sweetest odour. It did not require sorrow or misfortune to develop the genius of Bellini. He sang his message of tenderness from the cradle to the grave. His genius was called forth by no events, his writing prompted by no urging of ambition—he sang involuntarily, naturally. It was the fulfilment of his being. There are no melodies extant which for combined spontaneity and continuity equal Bellini's.

BELLINI.

There is scarcely an opera by another composer that does not contain "padding," musical platitudes, or passages where, at critical moments, melodic invention coming to a sudden stop, the writer does not call in the aid of harmony to piece out his musical fancy. Not so with Bellini. When one is aroused to the highest pitch of astonishment at his development of his melodies, and one can not conceive how he will proceed further, lo! as by magic, a newer and wider vista is presented to the view. On and on, higher and higher, without a break of thought, with no lapse of inspiration, he develops his idea to its logical conclusion; and with no harmonic assistance, for the entire orchestral part could be played upon a big guitar.

"La Sonnambula" is Bellini's *chef d'œuvre*. The simple story of pastoral love, jealousy, and reconciliation, so precisely suiting the composer's temperament, contains not one dull note. The fioriture of which our contemporaries complain was not used in this work for voice display, but purely and simply for emphasizing the emotions depicted. When the amiable Amina is pledging her troth to Elvino, her heart, too elated for quiet song, very properly chooses more freedom of expression, thus:

SON GELOSO.

In this betrothal duet, seemingly so full of vocal pyrotechnics, there is not a note which does not serve as the vehicle of expression for some suddenly inspired phase of tenderness. This is not the language of ordinary emotion, but of ecstasy. Equally felicitous was Bellini in simple song.

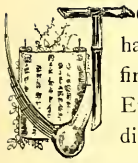
AH! NON CREDEA.

In "Ah! non credea," how faithfully is every gentle grief portrayed, how tender, how sad! "There is a peace of resigned as well as of fulfilled hopes."

Death claimed Bellini at an age at which Gounod had not yet written his "Faust," and Wagner still remained in obscurity. Wagner himself recognised in Bellini the ever-elusive mystery of melodic inspiration, and esteemed him as the greatest of Italian melodists. Much more sympathetic was the appreciation of Chopin, who, being cast in a kindred mould, bore for Bellini a love which ended not even in death. It is the realization of his last wish that they now lie buried side by side in Père la Chaise.

FORERUNNERS OF THE MODERN WIND ORCHESTRA.

EVOLUTION OF THE FLUTE.

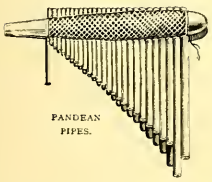
By WILLIAM ADAMS BROWN.



TO give a complete account of the "forerunners of the modern wind orchestra" we should have to go back into the dark ages, before the beginnings of written history, before the first faint dawn of tradition, and take our start among the cave men in the reindeer period. Even in those prehistoric times men made rude whistles of reindeer and of chamois bone, differing not at all in principle, and little in construction, from those still in use among many savage tribes to-day. I can not trace the wind instrument through all its successive stages of development in the few pages at my disposal. The purpose of this article will be fulfilled if I can indicate what are the chief types represented in our modern orchestra, and what were some of the more important of the earlier representatives of each type.

ARAB NAY.

Wind instruments may be divided into three classes, according to the means adopted for setting in musical vibration the column of air which fills the body of the pipe. In the first class, represented in the orchestra of to-day by the flute and the piccolo, this is accomplished by directing the breath against a sharp angle or wedge of wood or of metal, usually supplied by the edge of an opening in the inclosing tube itself. In the second class, represented by the clarinet, the oboe, the bassoon, and their kind, the air is set in vibration by the action of one or more slender movable bodies known as reeds, which are set in motion by the breath of the performer, and communicate their vibration to the column of air in the tube. In the third class, represented by the horn, trumpet, and other brass instruments, the desired vibration is secured by the action of the human lips, which act as a double reed beating against a circular mouthpiece known as the *embouchure*. For convenience of designation, we may call these three classes respectively the flute class, the reed class, and the horn class. All three of them go back to the most ancient times, and are found in use in various stages of perfection in all parts of the world to-day.



PANDEAN PIPES.

Photographed from the original painting by H. ENGEL, by HANFSTAENGL, Munich.

THE JACK AT ALL TRADES.

AZTEC POTTERY WHISTLES.

The flute which is played in the modern orchestra is called the transverse flute, because it is held vertically, not laterally; it is also known as the German and sometimes as the Chinese flute. It is probably of more modern origin than its great rival the vertical flute, if indeed the name modern can be applied to anything which has been known in China from time immemorial. The superior antiquity of the vertical flute is, however, attested not merely by its greater simplicity but also by its wide distribution, not only among Eastern but among savage peoples. In its simplest form it is merely a tube of bamboo, in which the end of

MODERN FLAGEOLET.

the tube itself furnishes the angle against which the breath strikes. Such was the ancient Egyptian flute, representations of which still remain, in which, as in the modern Arab flute, which exactly resembles it, the end of the tube is shaved away so as to make a sharp edge and furnish a better mark for the breath. In playing, it is not held perfectly straight, but at an angle, in order to make easier the direction of the performer's breath. Both the Arab *nay* and its predecessor the old Egyptian flute are provided with side holes, by which the length of the column of air in the tube can be altered at will; but in the Pandean pipes, not yet extinct among many savage tribes, survives the earlier type, in which, side holes being unknown, variety in pitch was obtained by forming a set of tubes of different lengths.

NORTH AMERICAN INDIAN LOVE FLUTE.

The immediate predecessor of the modern transverse flute was not, however, the vertical flute in the primitive form which I have just described, but its successor, the *flûte à bec*, better known to us as the flageolet. The simple vertical flute is, as any one can easily assure himself by experiment, a somewhat difficult instrument to play. At a very early time men began to devise means for making it easier. These experiments, still clearly traceable in a number of intermediate forms, resulted in the invention of the whistle, distinguished by the removal of the angle against which the breath strikes from the end to the side of the tube, and, for the easier directing of the breath against this angle, the employment of an air passage, beginning at the upper end of the tube and ending just opposite to the place against which the breath is to strike. When these features are introduced into the ordinary vertical flute we have the *flûte à bec* or flageolet. Instruments of this kind are of great antiquity, and are found not only in India and China, where they have been in use from the earliest times, but also among the American Indians both north and south, who inherited the principle from their predecessors, as is proved by the whistles found in the mounds of Mexico and Peru. The Greeks also had such flutes of very perfect construction, and passed them on to the Romans, who in turn seem to have introduced them into Europe. Of the history of the *flûte à bec* in the middle ages little is known, but with the sixteenth century we find it in common use, played, as was the custom with all kinds of instruments at that time, in sets of four—treble, alto, tenor, and bass, sometimes also a contrabass being added. Præto-

BOY WITH A FLUTE.

SATYR PLAYING THE FLUTE.

rius, who wrote in 1618, mentions no less than eight different sizes as in use at his time. The *flûte à bec* seems to have been especially popular in England, as the name—English flute—shows. The English themselves called it the *recorder*, a name made familiar by Shakespeare and his contemporaries. In the recorder there were seven finger holes in front and a hole for the thumb at the back. The lowest hole was usually made double, for the convenience of persons either right or left handed. In the larger instruments the lowest hole was closed with a key, also provided with a double handle. In bass instruments the air passage was commonly of metal, and curved for the convenience of the player like the crook of the bassoon. In the seventeenth century a new fingering was invented, which survives in the French flageolet. This instrument has but four finger holes in front and two thumb holes in the back, and should be distinguished from the older recorder as the flageolet proper. It had a great popularity, continuing in use even down to the beginning of this century, when not only single but even double and triple flageolets were constructed, some of them of very elaborate workmanship. A word ought also to be said of the *galoubet* or tabor-pipe, so called because usually played with the drum of that name. This curious little instrument was a *flûte à bec* with but three holes, placed two in front and one at the back near the end farthest from the player's mouth, and capable, by the use of the harmonic octave and cross-fingering, of remarkable musical effects. The *galoubet* was fingered with one hand while the player beat the drum with the other.

CHARLES C. CURRAN.

OLD MAN WITH A FLUTE.

BOEHM FLUTE.

The advantage of being able to direct the stream of air directly against the angle opposite without the medium of an air passage was so great that it was only a question of time when the transverse flute would drive out the flageolet. Grove puts the date at which the flageolet was superseded early in the eighteenth century, but we have seen that it lingered much longer. At first the flute had only six finger holes. It was gradually improved by the addition of the keys and rendered a chromatic instrument. The first really scientific attempt to improve its construction was made at the beginning of this century. Since then constant experiment and resulting improvements have produced the modern Boehm flute.

THE GREAT MALE VOICES OF THE CENTURY.

BY FREDERICK A. SCHWAB.

FAURE AS HAMLET.

THE great male voices that delighted the frequenters of Covent Garden, Drury Lane, and the Paris Italiens twenty years back came not all from Italian throats, although the land of song was at least fairly represented. Germany and France contributed their quota, the proportion of Italian singers, however, being very much greater than it has been of late. The list of tenors of that nationality included Signori Fancelli, Masini, Campanini, and Brignoli, while Herr Wachtel illustrated Germany, and MM. Naudin and Nicolini, France. Signor Fancelli was gifted with a magnificent voice, and was, to my thinking, the ideal Roberto. Signor Masini's tones were more sensuously beautiful than were Signor Fancelli's, but they had not the same vibrancy; Masini stood, however, far above Fancelli as a finished and expressive singer. Signor Campanini, strange to say, was never a great favourite in Europe. He made his

mark, indeed, in the first representations of "Lohengrin" in Italy, at Bologna, and his *début* in London was so successful that some of the critics acclaimed him as a new Rubini. His popularity abroad, withal, never attained the proportions it reached in the United States. This is partly explained by the fact that, artistically, he grew immensely during his sojourn in America. His voice, though fairly good, was not remarkable, and it was often somewhat throaty. He was, however, a master of phrasing, and from the romance-singer, so to put it, that he was when he first emerged, he developed into an admirable singing-actor. Sig. Campanini's Raoul, his Faust, his Rhadames, his Lohengrin, and his Fernando in "La Favorita," were fine performances. Something of personal comeliness and natural refinement may have been missed from them, but all denoted intelligence, technical skill, and a genuinely artistic temperament. Sig. Brignoli's success in America was, to me, far less comprehensible than Signor Campanini's. His voice was nasal, and his acting, by universal consent, ludicrous; yet for two decades he held his own on this side of the ocean. Once, and only once, did he appeal with good results to European audiences: at the Paris Italiens the public crowded the theatre to hear the tenor sing "Com' è gentil," in "Don Pasquale"—and left directly afterward. Herr Wachtel had, in my judgment, the most beautiful voice a tenor could be endowed with. Its timbre was of the right sort—i. e., as silvery as a moonbeam—and its range was great and its flexibility uncommon. The man's equipment as a musician was most incomplete, but Nature helped him over every obstacle. Every one knows the story of his early life, and how, through his

From Photograph by MORA.

CAMPANINI AS RHADAMES.

Rouget de l'Isle Singing the Marseillaise

From the Painting by Isidore Alexandre Auguste Pils

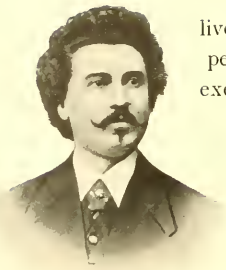
youthful vocation, he became identified with Adam's "Postillon de Longjumeau." Yet I gladly recall him by worthier exemplars of his powers: by his Raoul—how sensuously eloquent were his tones in the great duo!—and by his delightful Fra Diavolo, and by Georges Brown in "La Dame Blanche."

MARIO.

Naudin, who was the original Vasco, was known in France as "the ladies' tenor," and the few measures in which, in Act 1, Di Gama beseeches Selika to speak, stood forth, through the tonal charm and expression imparted to them by the singer, as one of the great phrases of "L'Africaine." Signor Nicolini, *né* Nicolas, was an accomplished but somewhat conventional tenor. On occasion, withal, he soared above the plane of routine, and I recall his Radames, in the early youth of the opera, as the most stirring and vibrant of the many portrayals of the character I have listened to. The great barytone of the age was unquestionably M. Joseph Faure. Of all the male singers that have flourished during twenty-five years, he alone is to be cited as having impressed his individuality, if not upon the operas made known during that period, at least upon their interpreters. Born at Moulins, January 15, 1830, he was educated at the Paris Conservatoire, made his *début* at the Opéra Comique, and in 1859 placed himself in the foremost rank by his "creation" of Hoël in Meyerbeer's "Dinorah." Faure was engaged at the Grand Opéra in 1861, and during his protracted career at that house he practically "created" Mephistopheles in Gounod's "Faust," was the original Hamlet, Nelusko, and Marquis Posa, and a Don Alfonso in "La Favorita," a Don Giovanni and a Pietro that I have never seen paralleled. He owed much more to his genius as a singer and a comedian than to his voice, which was of great compass, but somewhat dull. Every worthy representation of the characters I have just enumerated bears traces of the influence of Faure; his Mephistopheles, especially, was typical, and the closer his successors have got to the picturesqueness, the irony, the courtly cruelty, and the demoniac glitter of his picture, the more successful their efforts have been. Quite as much may be said for his Hamlet, and almost as much for his Don Giovanni. But for this artist the great barytones of the present day—the singing comedians, for such they are—would have no existence. M. Faure for many years crossed the Channel every summer and sang through his *répertoire* at Covent Garden. Here, too, one heard the superb voices of Signori Graziani and Cotogni, and noted the consummate skill as a vocalist of Delle Sedie—now teaching in Paris—who, poorly endowed by Nature, reaped quite as rich a harvest of laurels as did his more gifted brethren. Those were the days in which flourished Charles Santley, such a master of pure song as the present generation knows not, but as ill-fitted to the stage as he was excellently suited to the platform; and Bagagiolo, a legendary bass, and Karl Formes, a Bertram and a Marcel that have had no successors. M. Maurel first came to America in 1874, and at once revealed himself as a commanding artist. M. Lassalle's was incomparably the most admirable male voice heard during the last twenty years. I have the less hesitancy in expressing this opinion, as it has been concurred in by almost every expert to whom I have communicated it. In France, one number establishes the success of an opera; a brief *cantilena*, best known in its Italian garb, and commencing "O casto fior," as interpreted by him, was the most potent factor in the exceptional prosperity of Massenet's "Roi de Lahore."

NICOLINI.

With the mention of M. Lassalle this article must close. The artists actually before the public require no reference; they can and should be listened to. Nor should opportunities to greet the great singers of the day be neglected through procrastination. No art is more fleeting than theirs; their



WACHTEL.

lives pass like roseate dreams; their memories, even, are so elusive that pen and pencil are almost powerless to revive them. Like all things lovely, the spell they exert is the "perfume and suppliance of a moment." It was Goethe that wrote:

"'Why madest me mortal, O Zeus?' spake Beauty.
Said the god, 'I only made beautiful that which departs with the day.'
And Love, and the flowers, the dewdrops, and youth listened sadly,
And weeping, despairing, from Jupiter's throne turned away."

EVOLUTION OF THE REED INSTRUMENTS OF THE ORCHESTRA.

By WILLIAM ADAMS BROWN.

MIJWIZ.

REED instruments are of two kinds: those which employ a single reed and those which make use of a double reed. The clarinet is the chief modern representative of the first class, the oboe of the second. The use of both the single and the double reed can be traced back to a very great antiquity. The Greeks used both principles, and very likely derived them from the Egyptians. The arghoul, still very common in Egypt, as in all Mohammedan countries, is an instrument of the single reed variety. It has two parallel cylindrical tubes, one of them furnished with finger holes, while the other, which is of variable length, is commonly used as a drone. The mijwiz of Syria consists of two pipes of equal length, in each of which there are finger holes. In both these instruments the reed is constructed by making a slit in the side of the small movable bamboo tube which serves as a mouthpiece. The piece which is thus loosened still remains attached at the upper end, and when taken in the mouth beats against the tube, like the reed of the clarinet. As may readily be imagined, it is impossible to control the vibrations of so coarsely constructed a reed, and the tone of the instrument is correspondingly harsh and unpleasing. Much more common than the single reed is the double reed, which is found in almost all parts of the world. This is usually though not always associated with a conical tube, it being possible to produce better effects on such a tube than on one of cylindrical shape. Nevertheless, there are exceptions. We find the double reed combined with a cylindrical tube in the hichiriki of Japan as well as in a number of instruments in the middle ages, to which reference is presently to be made. More frequently, however, the conical tube is used. Instruments of this kind are the heangteih of China, the nallari of Corea, the nâgasâra and

HICHIRIKI.

BOUGUEREAU. PIFFERARO.

the mukavina of India, and the zourna of the Turks. The care and skill with which these are constructed vary greatly; but in all of them the reeds are roughly made, and the tone is harsh and shrill. One can only commend the taste of those Corean gentlemen who, we are told, reserve the nallari for use when strolling out upon the hills. Certainly to Western ears that would seem to be the only situation in which one would be justified in producing so ear-piercing a sound. But it has been reserved for the natives of the Northwest coast of British America to produce a double-reed instrument of such surpassing shrillness as to be easily first in any competition. These tribes make a number of rude wooden pipes of different sizes, in which the reeds consist of pieces of wood an inch or more in width and perhaps two inches long. The size and coarseness of these reeds make possible the production of sounds of extraordinary loudness and penetration, and admirably adapt these instruments to the purposes of outdoor signaling for which they seem to be intended.

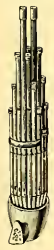
RUDE PIPE USED BY INDIANS OF NORTHWEST COAST OF BRITISH AMERICA.

NALLARI.

JAN STEEN.

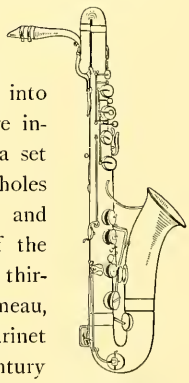
LA LEÇON DE DANSE.

The instruments which have thus far been described employ what is known as the beating reed. In the Chinese shêng, or mouth organ, an instrument of great interest and of exceeding antiquity, use is made of a free reed of metal. It was from a study of this instrument that Professor Kratzenstein, at the close of the last century, hit upon the idea of substituting for the beating reeds, which up to that time had been used in the reed pipes of the organ, the free reeds which are now in use.



SHÊNG.

I have said that the Greeks used both the single and the double reed. From them they passed to the Romans, and so found their way into Europe. The Roman tibiæ, like their predecessors the Greek auloi, were instruments of the single-reed kind. They were succeeded in Germany by a set of instruments known as shalmei, consisting of a single tube pierced with nine finger holes and sounded with a coarse reed placed on the upper part of the tube, and usually made of the same kind of wood as that from which the body of the instrument was constructed. This is the description of the schalmei of the thirteenth century. The same instrument was known in France as the chalumeau, and was the predecessor of the modern clarinet. The invention of the clarinet is due to Denner, of Nuremberg, who at the end of the seventeenth century discovered that by opening a hole in the back of the chalumeau it was possible to raise the tones of the instrument by a twelfth. The clarinet gained favour slowly, Mozart being almost the first composer to make use of it. Later experiment led to the invention, in 1777, by a man named Horn, of the basset horn or tenor clarinet. The alto and bass followed and so the family became complete.

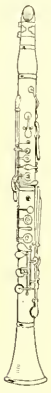


SAXOPHONE, BASS INSTRUMENT OF CLARINET FAMILY. (BRASS).

MODERN OBOE.

Instruments with double reeds were in the middle ages more numerous and popular

than those with single reeds. Some of them, like the cromorne or krumhorn, the sourdine and the racket, were made with a cylindrical bore. All these instruments are described by Prætorius, who gives drawings of them. The krumhorn, as the name indicates, was curved in shape. The racket is described as a very short instrument, in which the desired length of tube was obtained by bending the bore internally so as to form no less than nine parallel passages. The sourdine had but a single bend, as in the bassoon. Besides these, one form of the bagpipe was furnished with a double reed.

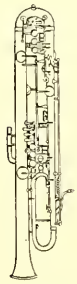


MODERN CLARINET.

SIR EDWIN LANDSEER.

HIGHLAND MUSIC.

The greater part of the double-reed instruments were, however, furnished with a conical bore. Such was the large family of the schalmei or pommer, not to be confounded with the single-reed schalmei or chalumeau. Of the former, Prætorius mentions no less than six different kinds, the bass instruments being known also as bombart. They had five or six open finger holes, and a double hole near the bell, and their compass was about two octaves. In due time the treble schalmei became the oboe and the alto pommer the English horn, so called through a curious corruption of its original name, cor anglè, or bent horn. The tenor pommer became the basset oboe, a very popular instrument a century ago, and the bass pommer the fagott. The old bass pommer which preceded the fagott, our modern bassoon, was a very clumsy and unmanageable instrument. About the middle of the sixteenth century the device was adopted of bending the tube so as to form two parallel sections, as already described in the sourdine. This rendered it much more convenient to hold, and gave it essentially the shape which it now retains. Some of the old fagotts which still remain are very curiously decorated, a carved head of grotesque appearance being substituted for the bell at the extreme end.



SARRUSSOPHONE, AN INSTRUMENT OF THE OBOE FAMILY.

OLD FAGOTT.

MODERN BASSOON.

The improvements in instruments of the clarinet and oboe families kept pace with those in the flute, the number of keys being gradually increased, their mechanism improved, and their correct position mathematically determined. Equally important were the improvements in the construction of the reed, which, from being a clumsy bit of wood often entirely removed from the control of the player by being placed within a box, became the delicate slip of cane now in use, which responds to the least suggestion of the player's lips, and which renders the clarinet so effective an instrument in the hands of a composer like Brahms. Comparatively recent inventions are such bass instruments as the sarrussophone (double reed) and the saxophone (single reed), which have taken their place in the brass band, but which have as yet failed to gain admission to the orchestra.

THE STORY OF POL PLANÇON.

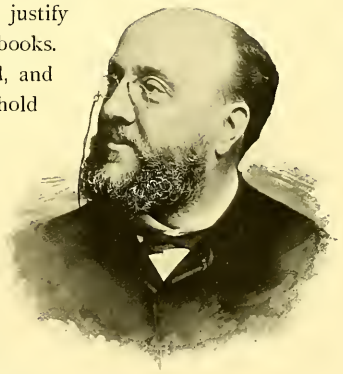
"I OWE much of the best that I know to the famous Italian master, Sbriglia," said M. Plançon, in the conversation now recorded, "and I wish here to render him publicly and gratefully my sincere homage and appreciation."

Pol Plançon

Unlike many of his fellow-artists, who have been but birds of passage flitting from one capital to another, M. Plançon so firmly established himself in the Paris he adores, that for ten years he has been one of the "fixed stars" at the Grand Opera House. There he has sung the principal bass rôles in nearly all the operas produced, and created the three parts of François I in Saint-Saëns' "Ascanio," Don Gomez in Massenet's "Le Cid," and Pittacus in Gounod's "Sapho," when that work was revived in 1893.

"There is nothing especially thrilling or unusual about my career," continued M. Plançon. "I inherit my musical tendencies, as all my family were musicians, though not in a professional sense, and I sang when I was only a tiny little boy of four, in what was considered, for a child, a remarkable voice. But there was no thought of an artistic career for me, my parents having an absolute horror of everything connected with a theatre. As my father wished me to become a merchant, I was sent to Paris and placed in a large and fashionable shop to learn all about cashmeres and laces. I still sang upon every possible occasion, as a bird sings, for sheer love of song, and one lucky day the great pianist, Theodore Ritter, heard me, and was so pleased with my voice and its possibilities that he insisted upon my entering at once on a course of musical study. Acting upon his advice, and through his influence, I was admitted to the École Duprez, where I remained for a year and a half. In thus abandoning the career which had been chosen for me I incurred the severe displeasure of my family, manifested in the form of a rigid silence on the part of my mother, which lasted for over six months, and marred the pleasure and content I experienced in my studies. But I persevered, feeling sure that the end would justify the means, and that one day 'all would be forgiven,' as they say in story-books.

"It is but natural that I should prefer the school in which I learned, and which I best understand, where melody, grace, and beauty of construction hold first place. In both Italian and German opera I find more dramatic opportunities than in the French, though now and then there are rare combinations of the two, as, for instance, in Gounod's matchless 'Faust,' his 'Roméo et Juliette,' or in Bizet's 'Carmen.'



MONS. LAMOUREUX,
FOUNDER OF THE LAMOUREUX CONCERTS.

"My first appearance was as St. Bris, in 'Les Huguenots,' at Lyons, and resulted in my being engaged to remain there for two seasons. I then returned to Paris, and after singing in a series of the celebrated Lamoureux concerts I went to Monte Carlo, where I sang with such well-known artists as Maurel, Van Zandt, Heilbron, and Engalli. In June, 1883, I made my *début* at the Grand Opera House in Paris as Mephisto, in "Faust," a rôle which I have sung over a hundred times, and which I prefer to all others. With the exception of my annual London engagement (for the last five years I have sung at Covent Garden during the season), and my visits to America, I have remained in Paris, which is now my home. I say 'now,' because I was born in Ardennes; but for me there could be no such thing as home without my beloved parents, and as soon as my position at the opera became assured, I sent for my father and mother to come to Paris, and there we have lived ever since, a happy family in every sense of the word."

THE EVOLUTION OF THE ORCHESTRA

FROM THE FIRST INDIVIDUALIZATION OF INSTRUMENTAL PARTS TO THE PRESENT TIME.

By HENRY T. FINCK.

THE habit which gradually obtained of singing the melodic upper voice of a madrigal while the lower voices were played on instruments, was the first step toward separating the vocal from the instrumental parts. From this practice but one more step led to the pure instrumental quartet.

It is particularly interesting to note that these earliest instrumental combinations usually consisted of four or more instruments of the same kind—four violins, four flutes, or four trombones. The instruments of each family were constructed to correspond to soprano, alto, tenor, and bass voices. This led to the prevalence of a great variety of instruments, most of which are now obsolete. Indeed, the number of diverse instruments in use during the middle ages was surprisingly large. Only those fittest to survive are now in use, and even these have been greatly altered and improved. Mediæval musicians had as many as seven kinds of viole da braccio, or violins held by the arm, and six kinds of viole da gamba, held between the knees. In place of these thirteen we have only the violin, viola, violoncello, and double bass. However, it is by no means improbable that orchestral composers of the future in search of novel colouring may revive such instruments as the viola pomposa invented by Bach, or the viola di bordone, for which Haydn wrote no fewer than one hundred and seventy pieces.

GÉRÔME.

FREDERICK THE GREAT IN HIS STUDY.

As the violin family soon became the nucleus of the modern orchestra, the violin was the first to reach a high degree of perfection. One of the first great builders was Andreas Amati, who died *circa* 1580; consequently excellent violins were already procurable at the time when the first operas and oratorios were composed. It is true that when Peri's "Eurydice," the first opera ever sung in public, was produced at Florence, in the year 1600, the "orchestra" included only one bowed instrument, a viola da gamba.

There was no full score for the guidance of conductor and players, only a figured bass indicating what harmonies were to be used, while the details were left to the taste of the players, somewhat as, a few centuries earlier, singers were expected to improvise their counterpoint to a given melody. Composers apparently did not even indicate what particular instruments were to be used to

accompany each song, leaving such trifles to the conductor. Everything was in an experimental stage, as we may infer from the advice given by Cavaliere for the performance of his "Anima e corpo," the first oratorio ever written (1600). He suggests that the instrumental prelude and interludes may be played by a number of instruments, and intimates that if the violin should play in unison with the soprano part it would have a good effect.

VIOLONCELLO PICCOLO.
From the STEINERT collection.

Of course, composers soon realized that it would not do to leave too much to chance and to the discretion of conductors and players; yet the art of orchestration was learned very slowly and gradually. In 1659, for example, the first French opera, Perrin and Cambert's "Pastorale," was sung at a castle near Paris. It was enthusiastically received. A contemporary critic shows us what a novel thing it was, two centuries ago, to hear two different instruments playing together; he says that "admiration was aroused by the extremely clever way in which Cambert had combined the sweet tone of the flute with the melody of the violins, the charm of which could only be compared with the marvels of the Greeks." Even the famous Lulli, the real founder of French opera (1633–1687), had so little conception of the artistic importance of orchestration that he used to improvise his operas at the spinet, leaving the details of instrumentation to his secretary — which is a good deal as if a poet dictated a crude sketch of his ideas in prose and left the style and versification to his amanuensis.

VIOLA DA BRACCIO.
From the STEINERT collection.

VIOLA DA GAMBA.
From the STEINERT collection.

The first musician who fully realized the importance of orchestration as a means of securing variety of tone-colour and of intensifying dramatic effects was Claudio Monteverde (1567–1643), who might be called the Italian Wagner because of his orchestral innovations (including the pizzicato and tremolo for strings) and his bold use of discords. He made a sensation with his first opera, "Orfeo," by using an orchestra of as many as thirty-six men. Its composition looks strange to our eyes, and would sound stranger to our ears. It included ten tenor violins, two little French violins, three viole da gamba, two bass viols, two harpsichords, one double harp, two large guitars, one regal (organ), two organi di legno, one little octave flute, one clarion, two cornets, three muted trumpets, four trombones. What is particularly noticeable about this orchestra, as compared with that of Monteverde's predecessors, is the preponderance of stringed instruments—twenty-two out of thirty-six; and still more significant is the fact that of these strings as many as

seventeen were played with the bow, whereas in the earlier bands most of the strings had been of the harp and lute order, in which no bow can be used or sustained notes played. In this same opera Monteverde had the happy thought of having Pluto's songs accompanied by four trombones, the chorus of spirits by organi di legno (organs with flute registers), and Orpheus by bass viols—a device which further reveals his Wagnerian instinct for appropriate dramatic colouring.*

DUVERGER.

BEFORE THE MASS.

DOUBLE BASS AND OPHICLEIDE.

In the works of Bach and Handel, who were both born in the year 1685, the art of orchestration had already reached a high degree of excellence. We even find in Handel such a modern device as dividing the strings, and Bach anticipated many of our most beautiful effects of orchestral colouring. But, with the exception of the bassoons, trombones, and some of the strings, the instruments used by these two masters are substantially different from those now in vogue. It is necessary to seek for the next steps in the evolution of the modern orchestra in connection with the history of the symphony, a form of composition which did not exist in the days of Bach and Handel. The reader doubtless knows that the word "symphony" originally meant any prelude or interlude in an opera, oratorio, or cantata (e. g., the "Pastoral Symphony" in Handel's "Messiah"). In Peri's "Eurydice" there occurs a "sinfonia" for three flutes alone,† and in many cases the strings only were used. In course of time these interludes were separated from the opera (where nobody listened to them) and developed on their own account as concert pieces. The first musician, so far as known, who wrote such independent "symphonies" was Allegri, who died in 1652. He wrote them for strings alone, while his successors in this line—Emanuel and Christian Bach, Stamitz, Cannabich, Abel, and others—also used flutes, oboes, and horns. These composers may be called remote ancestors of the modern symphony, but its father was Haydn, who first gave it its typical form in four separate movements, and taught the various instruments to speak a language of their own. His first symphony, however (1759), had only three movements, and was scored for a meagre band of two violins, viola, bass, two oboes, and two horns. Moreover, in these early symphonies of Haydn, as in those of his predecessors, there are only a few real parts; the second violins often play the same part as the first; the violoncellos, and even the violas, habitually play with the basses. Sammartini is supposed to have been the first to give an independent part to the violas;

CEDARSTRÖM. Photographed by FRANZ HANFSTAENGL.

THE MISTAKEN VOCATION.

FRENCH HORN.

* Riemann. † Rockstro.

D. Appleton & Co. 1

Photogravure Goupil

Angel with a Viola.

From a fresco by Melozzo da Forli. St. Peters in Rome.

and after this had been done the violoncellos still continued for some time to play with the basses, until at last they too were emancipated and individualized.

This emancipation and individualization of the second violins, violas, and violoncellos gives us a deep insight into the process of orchestral development; for this process was continued until all the wood-wind, brass, and percussion instruments found in the modern orchestra had had assigned to them separate and individual parts, in which they could speak an idiomatic language of their own. Of the wood-wind instruments, the first to appear regularly were the oboes, followed by flutes and bassoons. Clarinets appear in some of Haydn's last symphonies, but even Mozart introduced them in only five of his forty-seven symphonies, and it remained for Beethoven to make them an integral part of the orchestra. Of the brass instruments, the horns were the first to be adopted, followed by trumpets. Trombones were first introduced by Beethoven, who used them in his fifth, sixth, and ninth symphonies for loud effects; while it remained for Schubert to reveal the rare sensuous charm of trombones played softly, for rich effects of tone-colouring, in which he surpassed all his predecessors.

Photographed by Falk.

Messieurs WOLF AND HOLMAN.
MODERN VIOLONCELLO.

Domenico Zampieri. Museum of the Louvre.

ST. CECILIA.
VIOLA DA GAMBA WITH A REVERSED CURVE AND ROSE ABOVE THE ∫ HOLES.

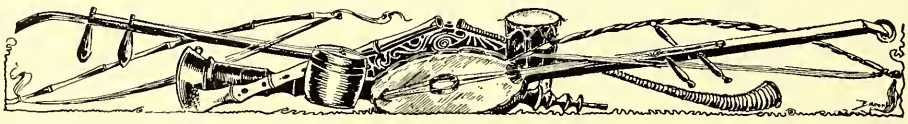
In the modern programme symphony the full-fledged concert orchestra is used; but the climax of orchestral concert music is reached in Berlioz's stupendous "Requiem," which calls for nearly a hundred strings, besides two oboes, four flutes, eight bassoons, four clarinets, twelve French horns, one English horn, four cornets, twelve trumpets, sixteen tenor trombones, two bombardons, four ophicleides, two bass drums, eight pairs of kettledrums, three pairs of cymbals, and a gong. Such a band, however, is a monstrosity, and from an artistic point of view little more than a curiosity.

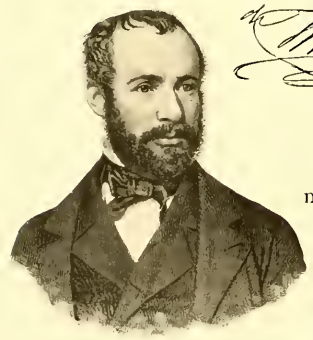
For the last legitimate developments in orchestration we must again turn to the opera, where this art had its beginnings. What the "Italian Wagner" began the German Wagner completed. No other composer has had such an unerring instinct for beauty of sound, such imaginativeness in originating novel tone-colours, such a keen sense of the fitness of the various combinations for intensifying the expression of definite dramatic emotions, as Richard Wagner. The general quality of his orchestral sound is as different from that of his predecessors as electric light is

from gaslight. And the secret of this superiority lies largely in this, that Wagner may be said to have revived a mediæval practice. We have seen that the early makers built their instruments in four sizes, corresponding to soprano, alto, tenor, and bass. Now, while the modern composers up to and including Beethoven were contented with two oboes and two bassoons, two clarinets, two trumpets, and so on, Wagner added a third to each pair, besides a bass trumpet, contrafagotto, bass clarinet, etc., thus making a perfect quartet in each family, and immensely enlarging the orchestral palette for either mixed tints or for pure tints of single instrumental groups.

The "Götterdämmerung" orchestra calls for eighty-nine players. Of the brass instruments included in the list, six—two tenor tubas, three bass tubas, and the bass trumpet—were undoubtedly new in orchestral scores. The current notion that Wagner thus enlarged his orchestra for the purpose of securing a greater degree of loudness is supremely absurd. He does indeed know how to combine instruments at a climax into an overwhelming torrent of sound; but more frequently he uses his brasses softly, to secure rich and warm new colours. Thus, in the Walhalla music of "Rheingold" he produces the most stately, majestic harmonies with thirteen brasses playing softly.

Wagner thought out his tone-pictures in colours, and when his palette did not contain the tint his imagination called for he invented it. Thus the dragon in "Siegfried" is musically heralded by the unearthly, sluggish sounds of the new contrabass tuba. For the shepherd scene in "Tristan" he had specially made to his order a wooden trumpet, which enabled him to make the change from the shepherd's lament to his joyous strains. In "Die Meistersinger" he uses a lute, an ox-horn in G flat, and other devices for special realistic effects. The rainbow scene in "Rheingold" is irised in the tones of six harps, and so on. But, in spite of all this multiplying of particulars, Wagner did not change the balance of forces. With him as with Beethoven, the strings, greatly enriched by subdivisions, continue to be the nucleus of the orchestra. As Saint-Saëns wrote in regard to a scene in the "Walküre," "By the manner in which a composer makes the string quartet speak, the master is revealed."





VIEUXTEMPS.

GREAT VIOLINISTS.

By MATHILDE E. TOEDT.

THE first so-called great artist I ever heard was Ole Bull, who belonged to no school in particular, being in the main self-taught. Not until he heard Paganini was his strong individuality influenced. He was an eccentric genius, with traits of charlatanism, and a poetical, sensitive mind, which reflected in his weird compositions the love he bore to his native country, and to the mountains and fiords and the wonderful legends and poetry of the sagas of the North. These compositions have the vigourous and energetic nature of the northerner. They were intensely interesting as he played them, but valueless to the learned musician. Personally, Ole Bull was charming. With his magnetic power of conversation he tried to convince me that Americans were not musical enough to enjoy classical music; therefore his *répertoire* was limited, with a few exceptions (very popular in style), to his own compositions. Henri Appy declared he used to play the "Arkansas Traveller" with variations. His success and popularity were tremendous with the masses. They enjoyed his fine, manly appearance, his diamond-studded bow, the many tricks he played with it on the uninitiated hearer by attacking all four strings at once (using a flat bridge on his violin), which produced remarkable richness of sound

in chords and passages in four parts—also using the *scordatura* (eccentric tuning), whereby he evoked weird and strangely pleasing effects. He also played most ingeniously upon the imagination of his hearers. In ending a solo with a high flageolet tone he would pass the bow so slowly over the strings that long before he had reached the top note the vibration of the strings had ceased, while the listener still saw his bow apparently moving on, and—imagined. No great prima donna ever made an audience wait longer for her first appearance on a concert stage than did this good man. The effect he thereby produced was always successful; it tended to excite expectancy and curiosity. Ole Bull was not one of the world's great violinists, but he certainly was a genius.

WILHELMJ.

I was at this time studying with Henri Appy, one of the most finished artists of his day. Music-lovers tell me how they recall him as he appeared at Jenny Lind's American concerts. He illustrated the special charm of the Belgian school, for it combines the best points of the French and Italian art. He taught me to marvel at the resources and perfections of the king of instruments, which next to the human voice is the greatest exponent of musical feeling. He had studied with Sivori, a pupil of Paganini, who played for him and *with* him all the time during his lessons, and taught all his pupils thus. Henri Appy's bowing was astonishing for its variety of artistic resources, and his beautiful large tone was inspiring for its purity and its refreshing, healthy quality. His left hand was muscular, with strong, limber fingers, every one of which you could hear fall on the finger-board, making his technique clear and even; he made little use of the vibrato. Never do I expect to see another artist that appears so calm and dignified, almost statuesque, when before an audience. Truly was he a model for the student of how to stand; how to hold the instrument; how to use the bow; how to play to the heart and mind. Would there were more such teachers! At that time I also met Vieuxtemps, who was travelling through this country with Nilsson. What a true, noble artist and kind, generous-hearted man he was! His tone was large and powerful, unusually so for a devotee of the French school. The Conservatory which he and De Beriot founded in Belgium, in fact became ennobled by these two great masters in characteristic breadth of style, the result of their own individuality and temperament. It was a privilege to hear this great artist play his own compositions; for Vieuxtemps's works will never again be played as Vieuxtemps played them. He was the first very great violinist that visited America (1844, 1857, 1870).

HENRI APPY.

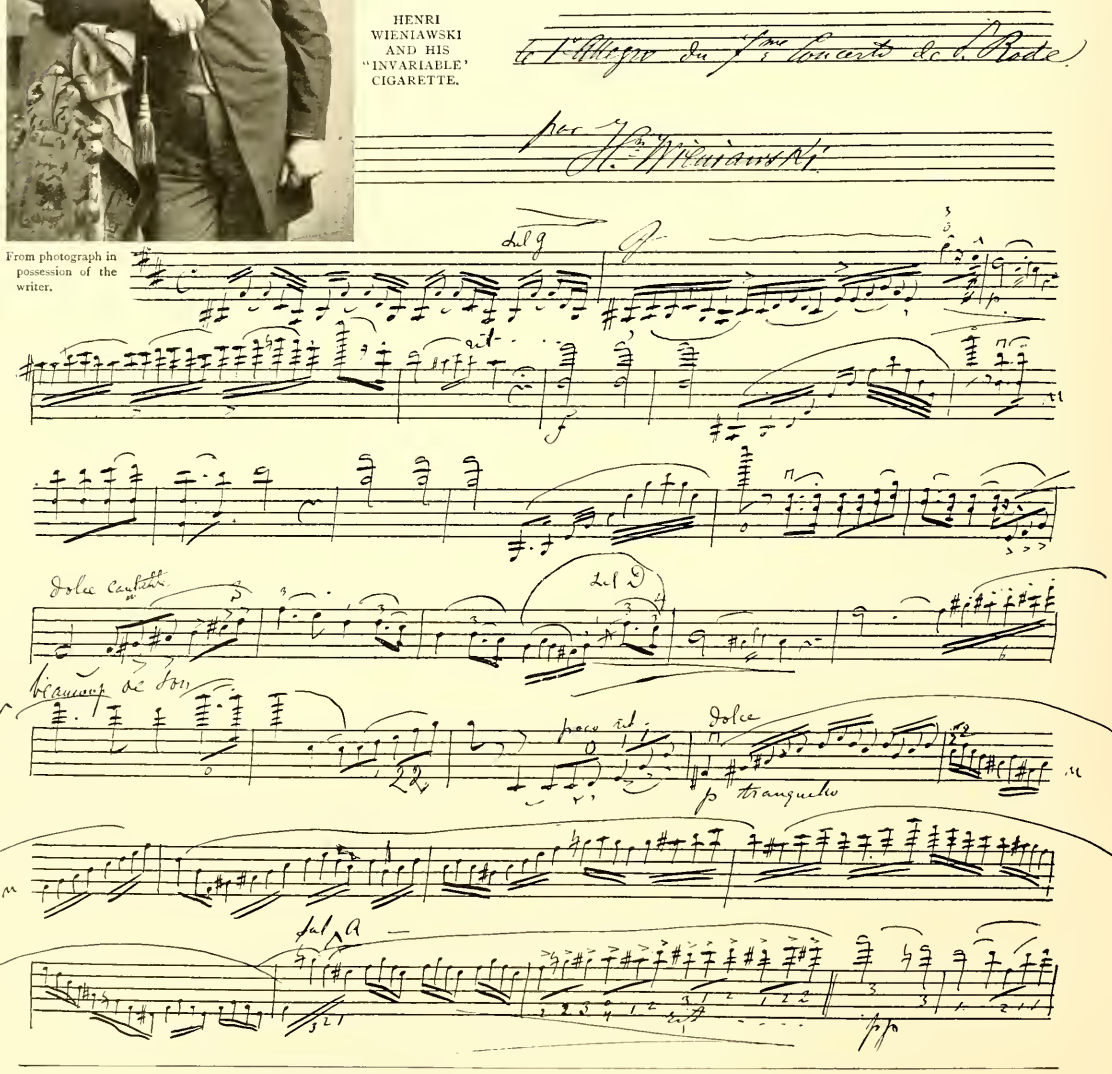
OLE BULL.

Later good fortune led me to meet Henri Wieniawski, who came here with that tone-giant Rubinstein, and eventually I became his pupil. As such I shall always remember him with the most grateful feelings possible. Never shall I forget the first time I played for him. There he sat astride of a chair (his favourite position), big, fat, clumsy, smoking his invariable cigarette. Quickly he noticed that I had inherited Mr. Appy's method of drawing a big tone with independent wrist action. He was noble-spirited enough to tell me at once not to imitate him, as my way was excellent. At another lesson he showed me how, with the entire arm and stiff wrist, he was able to make the most marvellous staccato I ever heard. He bade me place my hands on his upper arm as he played with it, and the muscles stood out knotted and hard as iron. No one without great physical strength could accomplish such a feat, yet he did it with that indifferent ease and elegance which was always astounding, and produced a pyrotechnic display of beautiful violin tones, every one a spark of the "divine fire." His economical use of the bow in scales and florid passages was also wonderful. The length of his bow seemed never-ending; and if one listened with closed eyes, it was difficult to tell just where he ended the down and began the up bow. One felt that he could

play hundreds of notes in one bow; and yet, having all this virtuosity, with that same bow he could bring tears to the eyes, drawing touching, heartfelt tones. Students seldom realize that the task of the violinist's left hand is merely mechanical; all power of feeling and expression lies in the bow. One morning when I came for my lesson, he handed me the cadenza given below. "I have written this as a study for you," said he. "All for me!" said I. "Yes, and I'll put your name on it," and so he did.* It narrowly escaped destruction by fire, and both it and the autograph of Vieuxtemps, which he wrote in the corner of a piece of music, show the work of the flames on one edge. The slurring shows plainly the peculiarities of his bowing. I cared little for Wieniawski's Beethoven, but the Mendelssohn concerto—with what fire, piquancy, and daring he played it! And with what loving, warm accents he sang the andante movement!

The friendship between Wieniawski and Vieuxtemps was ideal. On one occasion, when Vieuxtemps heard Wieniawski play one of his compositions at a concert, Vieuxtemps became so excited that he lost all self-control for the moment, and shouted at the top of his voice, "Bravo, Wieniawski!" The audience, who at

HENRI WIENIAWSKI AND HIS "INVARIABLE" CIGARETTE.

From photograph in possession of the writer.

* This cadenza is now for the first time given to the public.

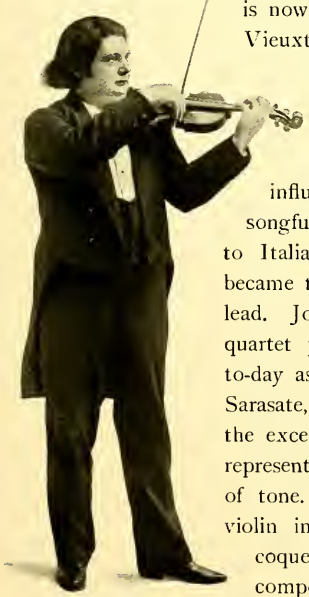
once recognized Vieuxtemps, became wild with enthusiasm. Rarely has greater homage been paid to the genius of Wieniawski than on that memorable evening.

Wilhelmj's tone was the largest I ever heard; and a beautiful tone it was, so mellow, round, and penetrating. When he played Handel's "Largo," arranged for him by Dr. Leopold Damrosch for one of the Damrosch concerts, he dominated the entire orchestra, and it seemed as if a dozen violins were sounding. His *répertoire* was large, but Paganini and Bach seemed to be his favourite composers. Drawn by him, what grand, imposing violin tone-pictures their masterpieces were! It seemed that no orchestra frames could ever be found to fit them. Wilhelmj returned again and again to America, and his artistic career was a sorrowful teaching that a noble art will not remain in a degenerate life. Little by little charlatanism replaced inspiration, and when I last heard him the divine spark was almost extinct.

From a drawing by W. Sorteaux.

YSAYE.

Not since Wieniawski's time has an artist aroused such enthusiasm and admiration as Ysaye, pupil of Vieuxtemps. He sings, sobs, breaks out in shouts of ecstasy, telling us in every note, of the deep and passionate feelings which arouse him to ennoble every passage of his music. What care we if here and there a false note obtrudes itself, or his fingers stumble over some technical difficulty; or that he is not the picture of grace while playing! It is at once forgotten, and only a feeling of admiration for the man who can stir up our best thoughts is left. His playing of the Saint-Saën's Concerto and Bruch's "Scotch Fantasia" will never be forgotten by the music-lovers who have been so fortunate as to hear it. Ysaye is now the head of the Belgian school, occupying the position left vacant by Vieuxtemps and Wieniawski.



By permission of Sarony.

YSAYE.

The Belgian school, which has given such great artists to the world, is but a branch of the Paris school, though one of great importance. It is in no sense derived from German tradition, which had no part in its development. Its songfulness, in which it excels, came from the Italian influence of Bellini and his fellow-composers. De Beriot's compositions and songful style show this. The first artistic violin-playing was unquestionably due to Italian influence (1629). Toward the end of the seventeenth century Paris became the great centre of violin-playing. At present Germany seems to take the lead. Joachim, as exponent of classical music in all its forms, as soloist, and as quartet player, stands unrivalled, and his followers and pupils are as numerous to-day as those of Liszt.

Sarasate, a Spaniard, and a favourite pupil of Alard, is at the present time, with the exception of Sauret, who also came to this country in 1872–'74, the greatest representative of the French school. He is a colourist, his one aim being beauty of tone. I am hopeful that some day a wonderfully gifted woman may appear, violin in hand, and play to us just as he does; for feminine qualities — finesse, coquetry, a light play of sentiment — predominate in his artistic style. His compositions of Spanish airs and dances of intense rhythmic beauty are all calculated to show off his marvellous technique and ravishing, magical tone. His *répertoire* is very large. Max Bruch wrote his second concerto and the "Scotch Fantasia" for him.

It is undoubtedly owing to the beautiful playing of Madame Camilla Urso that so many ladies have become inspired of late years to take up the violin. Hundreds play now, whereas, not so long ago she stood alone. She told me once that she did not know what it meant to be nervous; and to

practise eight hours a day, year in and year out, was but a pleasure. This accounts for her highly finished technique. She is a great artist, a true and brilliant exponent of the French school.

FELIX MOSCHELES. Photographed by FRANZ HANFSTAENGL.

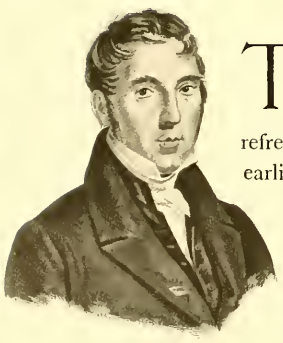
PABLO SARASATE.

Simultaneously with Ysaye's arrival in America another great artist appeared, and it would be difficult to find two men more unlike in their life work than Cæsar Thomson and Ysaye. Thomson is a virtuoso of the first rank, but totally lacking in personal magnetism. One wonders how many hours he has spent in scale practice. What intense absorption and love for hard work his marvellous technique reveals! His whole aspiration seems focussed to one point—technique, technique, and again technique! And, for all that, his playing tells that he never hopes to reach his ideals. His doubtful success in this country speaks volumes. We ask for more than cold virtuoso work in these days.

This paper would not be complete without recognising an artistic organization which has scarcely a rival in Europe. I refer to the Kneisel String Quartette. The famous quartet of Hellmesberger and Joachim doubtless surpass it in the strength and individuality of the several players, but in perfection of balance, sympathy, and artistic finish the American quartette can hardly be excelled.

THE INFLUENCE OF LOUIS SPOHR.

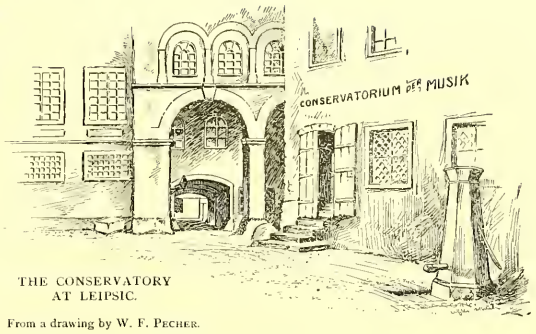
BY FREDERICK A. SCHWAB.



LOUIS SPOHR.

THE influence of Louis Spohr upon the German school of violinists has some kinship to that of a generous river, which, broad and majestic at its source, loses itself in the very plains that it enriches, and, while bearing fertility and refreshment to remote lands, is soon forgotten as the mighty source of life that its earliest explorers beheld in it. Born in 1784, in Brunswick, Spohr passed away in 1859, in Cassel, and many still remember him as a performer, and yet more vividly as a conductor, in the Opera House of the city in which the closing years of his long career were spent. As a player and composer, through his execution and his works—the latter and the former being in perfect accord as to tendency and style—he may be said to have given an impulse and a direction to violin-playing in Germany, and, as a consequence, to his art in Europe, that no predecessor or suc-

cessor imparted to it. How large a proportion of the music-lovers of the age are cognizant of this fact, and how many violin students of to-day are aware that at the foundation of every instruction book worthy of the name lie the leading principles of Spohr's Violin School, and invariably those sound and admirable lessons that are derived from the master's compositions?



THE CONSERVATORY AT LEIPSIC.

From a drawing by W. F. Pecher.

The early violinists of Germany appear to have been largely influenced by Italian performers, and in retracing the growth of the art it would be necessary to turn from Germany to the celebrities of Italy, for, in respect to executants, the most representative German school—that of Mannheim—contributed nothing lasting to the literature of the instrument, and numbered but few names of distinction until Spohr came upon the scene. From Franz Eck, a teacher of solid attainments, if not a virtuoso of extraordinary brilliancy, the youthful Spohr acquired the traditions of the Mannheim school, which was to reflect his glory in its period of greatest effulgence. Nature, with the lavishness that marks her treatment of her most favoured sons, had enriched the soil that was to bear the fruit of careful tuition. Spohr had unusual firmness of character, rare impressibleness and refinement of feeling, and a keen sense of proportion and order. His personality was imposing: he was very tall, and most earnest and dignified in manner. Having acquired whatever Eck could teach him, he totally changed his style of bowing; and next, having heard Rode, conceived so strong an admiration for that worthy that he devoted two years to study under his guidance. Paris was, towards the close of the seventeenth century, the centre of violin-playing, and the foremost exponents of the art in the French capital were Viotti, Kreutzer, Rode, and Baillot, whose respective legacies are to this day part of the classics. Rode, a Frenchman by birth, was in his youth a pupil of Viotti, and in the period of his maturity he is described as combining in his execution a superb tone, breadth and vigour of delivery, and deep feeling. But, Spohr having made himself a most skilful imitator of Rode, of a sudden grew discontented, and, falling to work with renewed energy, fashioned the style that was recognised and acclaimed as his own. This was distinguished by extraordinary volume of tone, breadth and smoothness of bowing, and absolute purity of intonation; by an avoidance of the trickery and meretricious adornment that detract from the art of the French school; and, unfortunately, by a lack of contrast and vivid accent.

Photographed by Hermann Voger.

CONCERT HOUSE IN LEIPSIC (SHOWING MONUMENT TO MENDELSSOHN).

As a composer, Spohr's writings for the violin are on a plane with his characteristics as an executant. The charm of his concertos, and especially of the Concerto No. 8—the

Photographed by Hermann Voger.

INTERIOR OF THE OLD GEWANDHAUS CONCERT HALL.

"Gesangscene" — lies in their perfect adaptation to the vocal possibilities of the violin, for, under the fingers of Spohr and his disciples, the reproduction of the human voice was regarded as the highest attainment of the instrument, and examination of the ornate passages and technical difficulties that abound in his compositions shows that even these were mainly written with intent to emphasize the composer's first and most expressive presentation of his subject. His are the last of the great classical concertos for the violin, and they tread close upon the masterpieces of Bach, Mozart, Beethoven, and Mendelssohn. Between the writings of Spohr, abounding in broad and beautiful *cantilene* and suave and fluent harmonies, and only enriched by such adornments as impress one as natural outgrowths of the leading thoughts, and the complex and often far-fetched and overelaborate achievements of such actual masters as Brahms, Bruch, and Goldmark, there exists a difference as vast as that distinguishing the Parthenon of Athens from the structures of ambitious modernity.

Spohr's Violin School, published in 1831, is to this day a standard work, and its study may be recommended, as it has been for years in Germany, as giving the firmest foundation for a broad and sonorous tone. That it should ultimately have been displaced, in a measure, by Ferdinand David's well-known work, is easily explained. In the first place, Spohr's method is not a book for beginners, the author's experience as a teacher having been confined to advanced executants. In the second place, advanced pupils find it quite as fruitful and far more interesting to address themselves directly to the study of Spohr's concertos, the interpretation of which, with their charac-

Photographed by Hermann Voger.

INTERIOR OF THE NEW CONCERT HALL, LEIPSIC.

A CHILD'S CHOIR.

teristics and peculiarities, Spohr keeps in almost continuous view throughout his Method. In the third place, students find in the book of Ferdinand David, who was one of Spohr's pupils, much that, in a slightly different form, appears in the older work, together with what is missed from the latter in respect to didactic worth and the resources offered by modern technique.

Spohr's music is nowadays seldom heard, and if a player proclaimed himself a pupil of the composer he would be looked upon with the same astonishment and contempt that, fifty years hence, will greet a pianist claiming to have been a pupil of Liszt's; and yet, as mentioned at the outset of this article, the influence of the performer and musician still endures, although the river has scattered in a myriad rills. The vibrant and mellow tone, the broad sweep of the bow, the full, cloying harmonies, come down to us direct from Louis Spohr.

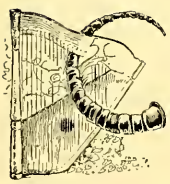
Bruck Lajos. Louis Ries. Ludwig Strauss.
Joseph Joachim. Alfred Piatti.

THE JOACHIM QUARTETTE.

In his day his school held unquestioned sway over Germany, and over Austria as well, thanks to the master's two years' sojourn in Vienna. He imparted instruction to one hundred and eighty-seven pupils. Foremost among these were Ries, Ferdinand David, Jean Joseph Bott, and the English violinist Blagrove. Bott is spoken of as having been Spohr's favourite pupil, and his playing is described as strongly resembling his teacher's; but David was Spohr's disciple militant, although his temperament and modern tendencies caused him to diverge considerably from the set style of his master. Among David's pupils may be cited Wilhelmj, Schradieck, and Jacobsohn; while Joachim, who received his earliest tuition from Joseph Böhm, of Vienna—reference has already been made to the influence of Spohr upon violin-playing in Austria—also studied the Spohr concertos with David. Leopold Auer, for many years the foremost violinist in Russia, was another pupil of Böhm's, and it is safe to assert that whether the young violinists of the period we live in have studied in Paris, Leipsic, or Liége, the principles of Spohr and his music have had no small measure of their attention. Whenever the long-sustained song of the bow falls upon the ear, whenever Beethoven's violin concerto, that musical structure of matchless purity of outline and strength of fabric, towers above the milestones set in modern history by the pygmies of the age, the thoughtful listener may with justice recall the name of Louis Spohr.

THE EVOLUTION OF THE HORN.

By WILLIAM ADAMS BROWN.



CONCH shells furnished the simplest and doubtless the most primitive instruments of the horn family. The conch trumpet is still in use not only in many of the Pacific islands but in China and Japan as well. Its embouchure is formed by cutting off the sharp end of the shell, and it is thus possible to obtain a hoarse and disagreeable note. A better tone can be obtained from instruments made of the horns of animals, which indeed have given their name to the class. Such was the Shofar or ram's-horn trumpet used by the Hebrews in the services of the synagogue. Horns of antelope and of ivory are used by the negroes of Africa. The Romans used a curved horn of bronze. In the middle ages hunting horns were common, the finest being of ivory elaborately carved, whence the name oliphant. Such

short horns must not be confounded with the later hunting horn of brass, which has been preserved in the French horn of the modern orchestra. This had a long curved tube and a very narrow bore, and is much more like the trumpet than the earlier horn.

CONCH TRUMPET.

The trumpet is a longer instrument than the horn proper, and its bore is usually smaller in proportion to its length. It is a very ancient instrument, going back certainly to the time of the ancient Egyptians. It may be made either of wood or of metal. Wooden trumpets are common among savage peoples.

SHOFAR.

AFRICAN HORN.

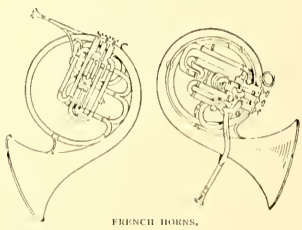
The juruparis of Brazil is considered sacred, and no woman is allowed to see it on pain of death. During the daytime it is kept buried in the bed of some stream, from whence it is taken with much secrecy to be played under cover of night. European examples of the wooden trumpet are the lur of Norway and Sweden and the so-called Swiss horn. Brass trumpets are, however, more common. Such were probably the trumpets of the Egyptians and Assyrians, and such are those which are played to-day by the Chinese, the Hindus, and the Arabs. The Roman war trumpets, the lituus or straight trumpet, and the buccina or curved trumpet, were of bronze.

From the painting by KRAMER. Powers Art Galleries, Rochester, N. Y.

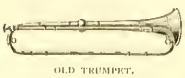
THE MONK MUSICIAN.

BUCCINA.

In instruments of the horn and trumpet class the different notes are obtained by the use of the upper harmonics, the required tone being produced by varying the force of the breath. Hence the necessity of a long tube in order to obtain the requisite number of notes. Instruments of this general kind fall into two great classes: the first has a narrow bore and a long tube, and makes use of the higher harmonics; the second has a larger bore and a shorter tube, and makes use of the lower harmonics. The first class is represented in the modern orchestra by the trumpet proper, the trombone, and the French horn; the second by the bugle and its successors, the Saxhorns. To this class belongs also the old serpent, once a very popular instrument in Italy, the curious double curve of which doubtless suggested the name.

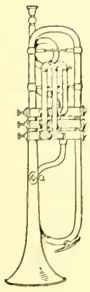


FRENCH HORNS.

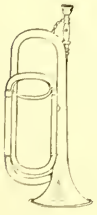


OLD TRUMPET.

It is impossible within the limits of these lines to describe or even to name all the different instruments of the horn family which preceded the elaborate specimens contained in the modern brass band. It may be interesting, however, to indicate in a word the different stages through which they have passed. First we have the simple trumpet with straight tube. As its length and consequently its awkwardness increased, the device was adopted of bending the tube so as to make three parallel sections. Sometimes, as in the horn, the circular twist was pre-

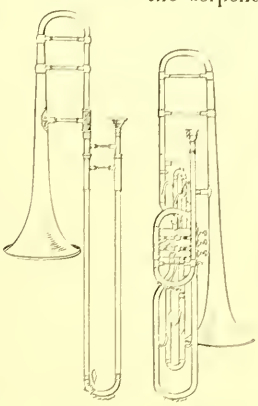


F TRUMPET.



TRUMPET WITHOUT VALVES.

ferred, or irregular serpentine shapes were adopted. The next step was taken when the principle of the finger holes, long familiar in instruments of the flute class, was applied to the horn family. We see an example in the serpent already referred to. This was invented at the end of the sixteenth century, but the principle of the finger holes had been used long before in a group of instruments known as cornetti or zinken. Later the principle was applied to the trumpet, bugle, and brass instruments of similar kind. Another very ancient device to supplement the harmonic intervals was the use of the sliding tube. Instruments of this kind were known to the Romans, and we find one represented in an old manuscript of the ninth century at Boulogne. The old name for this instrument was sackbut. In Prætorius's time there was a large family of sackbuts, now represented only by our trombone. The last improvement in the horn family was effected about the beginning of this century by the application to its representatives of the principle of the valve. By this means it was possible, without waste of time as on the trombone, to alter the length of the column of vibratory air by instantly diverting it from the main channel into an extra passageway pro-



TENOR SLIDE TROMBONE.

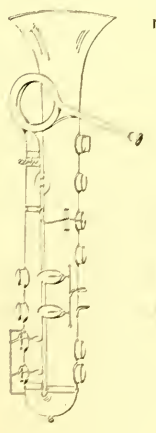
BASS PISTON TROMBONE.

BRISPOT.

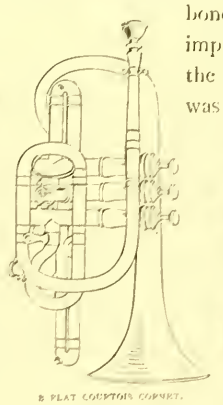
CHANTRES AU LUTRIN.

DENNEULIN.

A DIFFICULT PASSAGE.



OPHICLEIDE.



B FLAT COURTOIS CORNET.

SERPENT.

vided for the purpose. This is the explanation of the countless twists and turns which make our modern brass band so extraordinary and confusing a spectacle to the uninitiated beholder. Into the wide field which here opens it is impossible to enter. Enough if this brief sketch has given the reader some faint idea of the long and complicated process of development of which our modern wind orchestra is the final fruit.

Those who desire further information as to the history of wind instruments are referred to the elaborate "Descriptive Catalogue of the Musical Instruments recently exhibited at the Royal Military Exhibition, London, 1890"; * a work indispensable to the student of wind instruments.†

RUBINSTEIN'S FATE AND FUTURE.

By HENRY T. FINCK.

MUSICIANS, usually so inclined to disagree, all acknowledge that, with the exception of Liszt, Anton Rubinstein is the greatest pianist of all time. Two continents succumbed to the spell of the great Russian, who could make the piano weep, laugh, and talk, roar like a lion or coo like a dove; the artist who never played to the gallery, but only

RUBINSTEIN DEAD.

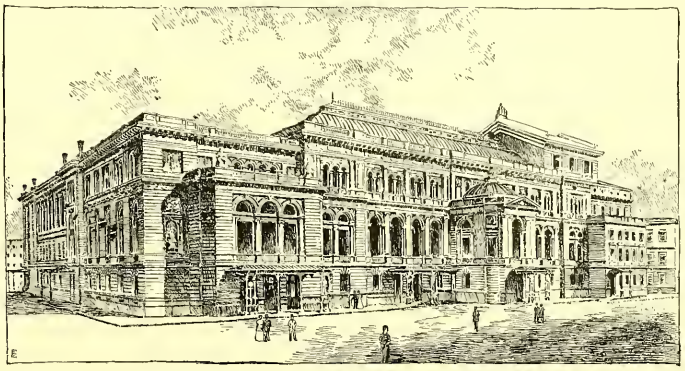
LYING IN STATE, WITH AN ICON IN HIS HAND, ACCORDING TO THE CUSTOM OF THE GREEK CHURCH.

for himself, and therefore for all who have taste enough to appreciate genius. One can be a great composer without being a pianist, but one can not be a great pianist without being a composer.

* Published by Messrs. Eyre and Spottiswoode, London, 1891.

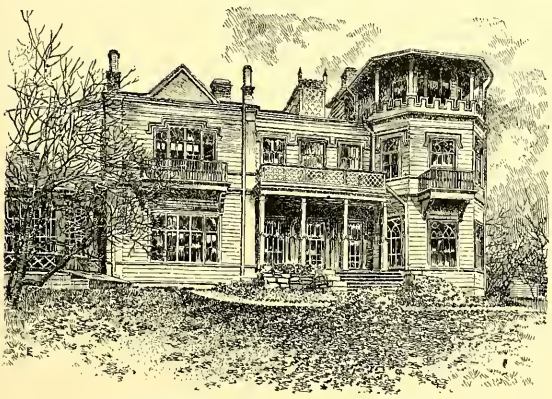
† The practical drawings for this series of articles were made through the courtesy and under the supervision of Mr. J. Howard Foote.

Rubinstein was both. How thoroughly even the general public appreciated his genius as an interpretive musician is shown by the fact that, when his powers were already on the wane, his memory unreliable, his eyesight almost gone, he was offered $125,000 for a second American tour embracing only fifty concerts.



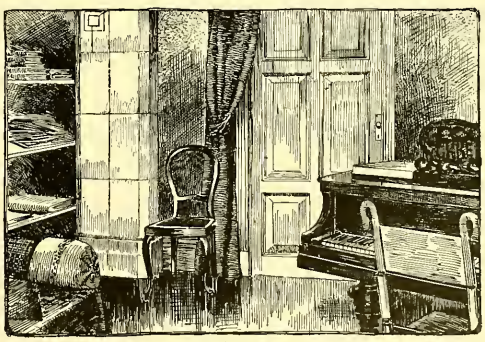
NEW CONSERVATORY OF MUSIC AT ST. PETERSBURG.

Such success and fame might well suffice, but Rubinstein died a disappointed man. Why? Because he was not sufficiently appreciated as a composer. His songs and some of his piano pieces became popular, two of his symphonies were heard occasionally, and once in a while one of his operas was mounted, only to disappear after a few repetitions. Yet the Rubinstein catalogue includes one hundred and thirteen works appertaining to every department of music. When we consider that Rubinstein had no peer among his contemporaries as a spontaneous melodist, and that the public considers melody the essence of music, this lack of appreciation of his works seems the most mysterious phenomenon in modern music.



RUBINSTEIN'S HOUSE AT GATSCHINA (WHERE HE DIED).

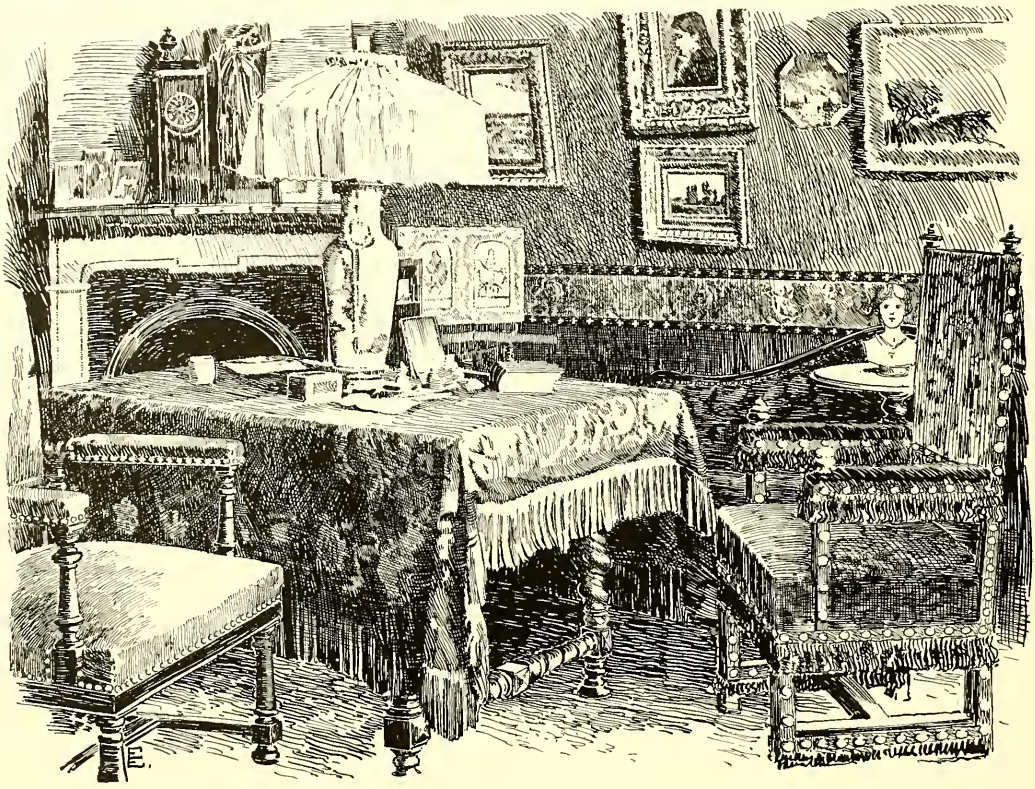
Rubinstein was a victim partly of fate, partly of his own stubbornness. Had he entered the world twenty years sooner, he would have been almost as popular as Mendelssohn. But he came at the time when the Wagner tide swept the musical world; he refused to swim with the current, and was left in an eddy. His operas "Nero" and "The Maccabees" contain infinitely more good music than the successes of Mascagni and Leoncavallo; they failed simply because they lacked the modern dramatic spirit—because Rubinstein wilfully refused to learn from Wagner, as Wagner had learned from Weber. I believe that it was his fanatical hatred of Wagner, even more than his innate lack of dramatic instinct, that led him to write several long stage works in a new type—sacred operas, or rather operatic oratorios—which were foredoomed to eternal failure because they are neither fish nor flesh.



RUBINSTEIN'S MUSIC-ROOM.

When Rubinstein was only twenty-four years old, Liszt expressed his regret that he should try to "swim in Mendelssohnian waters." He warned him against his "*extrême productivité*," and wrote to him, "*Il ne suffit pas de faire, il faut parfaire.*" Had Rubinstein obeyed him, had he not only written, but revised and perfected, he would have had a better chance of being counted among the immortals. Yet he will live. His Dramatic Symphony will be accounted one of the greatest works of its class. Some of his chamber music ranks with

Beethoven's, and is growing in favour, and no one has written for the melodious violoncello as he has written for it. His operas will not live, but many beautiful numbers from them will, including much of his ballet music. This, like his best songs, is always suffused with an exotic hue of that Orientalism which, with its melodiousness, its passion, and its abundance of new ideas, constitutes the principal charm of Rubinstein's compositions.



RUBINSTEIN'S FAVOURITE ROOM.

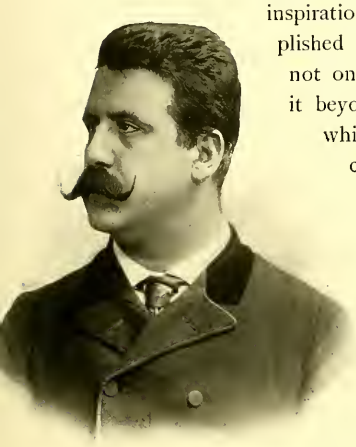
EDITOR'S NOTE.—The "Mendelssohnian waters," from which Rubinstein was enjoined to refrain, consisted in an adherence to the methods of composition from which Liszt himself had revolted. Mendelssohn—a pupil of Zelter, a pianist nourished upon the fugal masterpieces of Bach, a composer of melodies of the most winning charm—found ample room within the rule and form inaugurated by Beethoven for the free expression of his genius. Liszt, whose own genius was non-melodic but essentially rhapsodical, so that, whatever he touched, whether for piano, song, or orchestra, fell unconsciously to him under the spell of his master passion, of necessity broke away from the limits of symmetry. His ear, too, was so purely for piano effects that he heard the orchestra more in order to colour the timbre of his especial instrument than for its own proper qualities. His orchestral works, accordingly, sound nobler on the piano than when played by the orchestra for which they were scored. Rubinstein, on the contrary, who spent a large portion of his life in a country not yet emerged from the melodic period of its development, found his own genius quickened by its congenial environment. The Slavonic nations present, in the habits and social condition of their agrarian class, many features which disappeared from the rest of Europe centuries ago. This is the class in which melody has its root. It is altogether likely that the process of civilization, by obliterating these characteristics, will ultimately bring Russia, Hungary, and Poland to that condition where intellectual concepts take the place of melody, and music, as Rubinstein himself declared, is no more either spontaneous or naïve. For this reason he ranked Glinka, whose operas are very fountains of melody, among the great composers of the world, and excluded Wagner from the list. Music, according to Rubinstein's code, possessed rights of development as an independent art, and was misused when degraded to its present very unromantic use of merely pointing the moral or adorning the tale.

F. M. S.

MASCAGNI AND LEONCAVALLO.

By F. A. SCHWAB.

THE immediate and noisy success achieved first by Mascagni, with his "Cavalleria Rusticana," and later by Leoncavallo, with "I Pagliacci," may be readily accounted for. Within the memory of the present generation no effective operatic work had been produced by any Italian composer whose name had not already become familiar to the public through earlier and stronger works. Verdi's "Aïda" and "Otello" were new operas, but they were the achievements of a veteran, and, in point of inspiration at least, sustained but poorly comparison with what the master had accomplished in the past. Of the thirty or forty operas brought out annually in Italy, not one had revealed itself, in years, as endowed with the vitality needed to carry it beyond the *stagione di fiera* usually chosen by the composer as a fit period in which to make known his efforts. Hence, when Mascagni and Leoncavallo came before the public and addressed themselves to their audiences with the warmth of their Italian nature, and in the dramatico-tonal language of the period, their music fell upon willing ears. It stirred the pulse not only of their fellow-countrymen, but of foreign listeners also: in Vienna, for example, "Cavalleria Rusticana," under the title of "Sizilianische Bauernehre," is still a most popular factor in the current *répertoire* of the Imperial Opera House.



LEONCAVALLO.

In "Cavalleria Rusticana" and "I Pagliacci" both composers disclosed excellent judgment in the matter of *libretti*. Verga's episode of Sicilian peasant-life, chosen by Mascagni, is vividly dramatic. So, too, the story of the play within the play, so to put it, set by Leoncavallo, has again and again been told on the stage and always with potent effect. Both librettos are set to music conceived in happy accord with the modern spirit, and the treatment of the thematic material, especially by Mascagni, is in strict compliance with the accepted forms of the period. Neither Mascagni nor Leoncavallo discloses in an exceptional degree the gift of melody. There is abundant vigour—sap, one might say—in "Cavalleria," a rare knowledge of theatric impressiveness, and much masterful orchestration; and yet the work bears none of the evidences of inspiration discernible in the crudest of the early essays of Bellini, Donizetti, Rossini, and Verdi. The impression wrought upon the listener by "I Pagliacci" is of the same sort; Leoncavallo, moreover, shows much less intensity than does Mascagni, and his opera awoke far less enthusiasm than was aroused by his rival's. Some years must elapse, therefore, ere it is settled whether Italy and the world are really the richer by two composers of eminence.

Both composers are, happily, young men, and time works wonders. Pietro Mascagni was born in Leghorn, December 7, 1863, and educated in the conservatory at Milan through the liberality of a well-to-do friend. Since the production of "Cavalleria" he has written "L'Amico Fritz," which was favourably received in Italy, but caused no excitement elsewhere. "I Rantzau," "Ratcliff," and "Silvano" followed, with still less encouraging results. Leoncavallo, born March 8, 1858, has composed but one opera since "I Pagliacci"—"I Medici." This, too, attained but a *succès d'estime*.

PAUL DUBOIS. Luxembourg.

A FLORENTINE SINGER.

THE ABIDING CHARM OF WAGNER'S RÔLES.

By MAX ALVARY.

MAX ALVARY.

ONE always recalls an artist, however distinguished and versatile, by some one particular rôle; and Herr Max Alvary, on this side of the ocean at least, will be best recollected by his performance of Siegfried, in the second chapter of the Wagnerian Tetralogy. "The earliest pipe of half-awakened birds," on a background of sustained harmonies bringing back to the listener the myriad tones and chords of forest life, will never be heard in the playhouse or the concert room without summoning into memory the ideal hero born to awake the Valkyr from her fire-bound sleep. One may speak in terms of admiration of the tenor's tragic Tristan, and of the pathetic Tannhäuser, returned from Rome with all his hopes and aspirations fading in the remote past; but it is as the buoyant child of the sunlit woods, all ingenuousness and enthusiasm, that he will stand before the actual generation of music-lovers with most distinctness.

Herr Alvary, as he greets his friends in the Marie Antoinette drawing-room of a New York hotel, is a very different man in appearance from the Siegfried and the Tannhäuser of the stage. Of the radiant youth of the former character and the ascetic comeliness of the wayward minstrel there is no reminder in the somewhat short and squarely built figure, the strongly marked but placid features, and the close-cropped iron-gray hair, that make up in every-day life the personality of the distinguished German tenor; and if the visitor left Herr Alvary after a brief conversation on indifferent topics, he might find it difficult to realize the coexistence of the singer and the private citizen. Let but the question of his art enter the conversation, however, and with his eyes flashing and his tones vibrant with enthusiasm, the matchless personator of Wagner's youngest and most winning hero, the noble representative of the lyric dramatic characters that have displaced, in the last fifteen years, many of the lay figures of the past, asserts himself most convincingly.

The principal impression produced by Herr Alvary, off the stage as well as on the boards, is that of absolute sincerity. Whatever the language of his choice — and he speaks with fluency, besides his native tongue, English, French, and Italian — German earnestness and directness stamp his every word and gesture. His taste in music is catholic, as befits a man who has sung through the whole Italian and French *répertoires;* but his preference is for Wagner. "You never get at the bottom of him," was his homely way of putting it, in the conversation held for the readers of THE MUSIC OF THE MODERN WORLD, "and hence my greatest delight is to embody his personages. It is a worthy task, indeed, for an artist to draw upon the elegant *répertoire* of the French masters—

ALVARY'S COUNTRY HOUSE IN THE THURINGIAN FOREST.

Psalm 150

From the painting by Fiore

one no less worthy than to interpret Beethoven's 'Fidelio' and the masterpieces of Mozart and Weber, but the artistic satisfaction is not in all cases the same. When I have sounded a rôle to its depths, it yields me no more artistic satisfaction. I sing 'Cavalleria Rusticana' to give others pleasure; it brings me none, for after five or six performances I had fathomed it. I have sung Siegfried one hundred times, and Tannhäuser almost as often; their possibilities are still unexhausted."

In defence of the singer who, disregarding the traditions of the ancient *bel canto*, subordinates the sensuous charm of song to dramatic accent, Herr Alvary avers: "Wagner once said, 'I prefer an actor that can sing to a singer that can not act.' I, too, can sing many a phrase *cantabile*, and it will sound better, but it will not convey Wagner's meaning and will not be right. The duet in the second act of 'Tristan' might be sung like the duet in the garden scene of 'Faust,' but it would be wrong." And when some one quotes from an article in which the tenor's method is criticised, and his voice production referred to as likely to shorten his career, Herr Alvary laughs the merry laugh of Siegfried, and, throwing back his head and opening his mouth, discloses a throat perfect in its symmetry and wholesome color. "I have sung Tristan, Tannhäuser, and Siegfried fifteen times this month. Niemann cut out a good third of the 'Tristan' music, but I give it in its entirety. I never grow weary; I never get hoarse. Of what other tenor can as much be said?"

ALVARY AS SIEGFRIED.

Herr Alvary embraces that first tenet of Wagnerian discipline, the complete self-effacement of the performer. "I have no thought," he cries, "of making people come to hear Alvary; they must not listen to Alvary, but to Wagner; they must forget who sings and who acts, and how it is done, and when the public says, 'We heard "Tannhäuser,"' and not 'We heard Alvary,' that is what I am proud of." Hans von Bülow, who wrote him in 1889: "Your Loge, on March 23d, was simply *perfection*, the realization of the author's dream—intonation, elocution, and gesture," and the "Order of the Grail," of Munich, where he appeared, almost unheralded, to take Herr Vogl's place in "Tristan," and, in the language of their letter, "warmed into life, for the first time, the tragic creation of the master," testify that, in the opinion of the men who knew and understood Wagner, Alvary reached his own standard.

His father, Herr Achenbach, occupies a high place among modern German painters; the name the singer bears is the family name of his mother. Young Alvary was educated in a Jesuits' school in Paris, and studied singing in Italy under the elder Lamperti. In 1878 he made his *début* in the concert room, and in 1881 was heard in opera at Weimar. His first visit to the United States was effected in 1885, when he appeared at the Metropolitan Opera House. While he has devoted himself of late years to the Wagner *répertoire*, Herr Alvary has filled practically every tenor rôle in light and heavy opera, from Halévy's "L'Éclair" to Gluck's "Iphigenia," from "La Dame Blanche" to "Mefistofele," and from "Die Lustigen Weiber" to "Tristan und Isolde." He is married, and has five daughters. He passes the winter months in Hamburg, as leading tenor of the Opera House, and his

ALVARY'S HOUSE, SHOWING THE TERRACE,
WHICH IS OF EXACTLY THE SAME DIMENSIONS AS THAT ON WHICH STANDS WAGNER'S OPERA HOUSE AT BEYREUTH.

summers are yielded up to family joys at his picturesque country abode in Thuringia, the lovely scene of Wagner's best known and perhaps most widely admired work. Here Siegfried and Tannhäuser become once more the heroes of myth and legend, only conjured up, now and then, by some suggestion of forest life at the sunset hour, or at bidding of children's voices by the crackling hearth.

COURTYARD OF ALVARY'S HOUSE.

THE EVOLUTION OF THE DANCE.

By LOUIS C. ELSON.

THE modern world has literally danced into its classical forms of music; Terpsichore is the unsuspected mother of Symphony. The dances of the middle ages were combined into the partita, the partita became more regular in its form under the name of suite, and the suite gave to Haydn the principle of that most developed cyclic form of instrumental music, the symphony. Under such circumstances one need make no apology for investigating the gradual development of the dance. There is plenty of history interwoven with the dances of all ages.

Probably primeval dancing began in a desire to kick, and this natural outcome of hearty animal spirits was soon combined with a more artificial touch, a desire to mimic. Although we have never discovered the dances of Paleolithic man, we may assume that they soon rose to the dignity of pantomime; and this assumption is borne out by the fact that all the savage dances of the present contain more or less of dramatic and gesture mimicry. Imitations of hunting and of war in the earliest dances proved to be such a powerful excitant to performers and spectators that these were given a prominent place on the Terpsichorean *répertoire*. Soon religion claimed a large share of the saltatorial exercises, and then the dance was on the high road to becoming a ceremonial or festival. Investigation of the dances of all savage nations leads along this undeviating path, and we may assume that in tracing the dance revelries of the Australian savages (perhaps the lowest branch of the human family), or the almost equally debased African Bushman, or the far more advanced New Zealand Maori or South African Kaffir,* we are following the line of development that took place among the two strange and contrasted races that peopled the earth in the early stone age.

* Full accounts of the dances of these races may be found in "Primitive Music," Wallaschek, and "Curiosities of Music," Elson.

From the very beginning the dance was a visible expression of rhythm; nor need we seek far for the cause of this, since every human being is a rhythmic machine, and spiders, mice, horses, and elephants, along with all animated Nature, show themselves appreciative of rhythm. That the dance as a ceremonial became more and more intricate is evident. In some of its religious phases it was shrouded with a certain mystery. In certain countries a mistake in the figure of a religious dance was punished with death; the snake dances of the Moqui Indians are combined with a festival lasting for many days; the torture dances and ghost dances of some American Indian tribes of the present are interwoven with an incredible amount of ritualism.

A. CASTAIGNE.

CIRCLING THE LODGE.

These dances give us a clew to the dances of the ancient civilized nations, and the inferential result is often confirmed by ancient inscription or picture. The old sacrificial dances of the sun worshippers were probably performed in a circle around a central object, which was frequently a victim, human or otherwise, upon the altar of the god. When the Israelites danced around the golden calf they were but imitating the older dance which took place around the altar of the bull Apis, in ancient Egypt, in which all the participants were naked.

Strangely enough, these sacrificial dances have strayed down through the ages in the form of children's games, and in watching the youngsters circle around "Little Sallie Waters" one is observing a survival of the worship of an ancient Egyptian god. In this connection it may be stated that very much of ancient history is to be found imbedded in children's music; if we "ride a cock-horse," not to "Banbury Cross" but back to the old Greek days, we shall find our steed turn into the hippogriff, half horse, half dragon, of mythology; "London Bridge is falling down" is a very modern setting of the satirical song aimed at Peter of Colechurch, who was building the bridge in A. D. 1205; "Turn again, Whittington," was the London watermen's round when Sir John Norman sailed down the Thames to take his seat as Lord Mayor of London in 1453; and even "Three Blind Mice" takes us as far back as 1609, while "Fly away, Ladybug," carries us to the dreadful conflagrations of the Thirty Years' War in Pomerania.

Having spoken of the ancient Egyptian dancing, it is sequential to describe the dances of scriptural times. Many of these were borrowed from Egyptian sources. Dancing was now entwined with almost every religious rite, but we must constantly remember that by the word "dance" we mean, at this epoch, rather pantomime, dramatic action and gesture, than gyration. The song of Miriam, of Deborah and Barak, used some familiar Egyptian tune to which the singers improvised words which became an improvised recital of history, and which were accompanied with tambourines and other percussive instruments, and especially with steady clapping of hands to keep the large chorus in time. The proofs of the hand-clapping are to be found in the Scriptures themselves, where the command to "sing joyfully, and clap your hands" refers to just such a practice; and the pictures on the Egyptian tombs are replete with instances of this hand-clapping conducting of music. As regards the song of Deborah and Barak (Judges v), verses 12–27 are a picture of the battle, with a naming of the leaders with praise and blame, and a mimicking of their characteristics (dancing in the ancient sense); verses 28–30 are full of the fiercest sarcasm directed at Sisera and his mother (the old Hebrews seem to have known no pity), and must have been filled with expressive pantomime. One can not help being struck with the resemblance of these dances, hand-clapping and all, to the music of the plantation camp-meeting in the South at the present time.

DVORÁK. Photographed by FRANZ HANFSTAENGL.

RING AROUND A ROSY.

At a later epoch the dances of the ancient Hebrews clustered around two species of songs, the bridal and the funeral music. The funeral songs were always sung by women in the Orient, although men might join in the chorus. The Song of Solomon is an entire collection of popular bridal songs, while the Book of Lamentations is a volume of funeral lays, and both were combined with dance effects in the recitation or chanting.

ROBERT. THE REAPERS.

Probably the acme of ritualism in the ancient dances was attained by the Chinese, but as the ceremonies do not connect themselves with the development of the dance in any other countries, a passing mention is sufficient.*

Among the ancient Greeks the dance was very highly developed, and our words "chorus" and "orchestra" both come from Greek words connected with dancing. The choruses in the tragedies of Sophocles, Euripides, and Æschylus, and in the comedies of Aristophanes, danced; the great philosophers, with Socrates at their head, also danced; and Lucian, in his "De Saltatione," gives a picture of the old Greek and Roman dancing, almost old enough to be called contemporaneous with his subject, in which there is abundant proof that dancing then consisted both of pantomime and of gyrating and other motions. The orchestra, alluded to above, was a rather primitive affair. In ancient Greece it consisted chiefly of flutes, although that species of harp known

* La Fage, "Musique des Chinois," gives a good account of these.

as the "kithara" was also employed. It played its music in unison, or possibly with a simple drone bass. It was directed by a conductor called the "Coryphæus," who held his forces together not by waving a baton, as a Richter or Seidl would do but by stamping rhythmically with one foot, on which he had previously placed a leaden shoe to make his stamps more resonant.

In the early part of the dark ages the dances of the people seem to have degenerated into a mere capering about to musical accompaniment, but the ancient clapping of hands was still perpetuated, and there must have been a very sturdy rhythm present.*

FALERO. PRIÈRE À ISIS.

Soon, however, the dances began to display marked points of difference; the populace kept the gyrating dances to itself, and these were sometimes so hearty that laws were made prohibiting them, since they frequently ended in a brawl which began by one couple upsetting another; the aristocracy meanwhile took up slower dances which often had the nature of processionals, and frequently consisted in the imitation by a number of ladies and gentlemen of the motions invented by the couple at the head of the line. The songs of the Minnesingers and Troubadours are full of allusions to these dances, and often were sung to the dance rhythms themselves. Out of this latter custom sprang the first tangible idea of musical form. The Minnesingers would sometimes couple two "Tanzweisen" together, and to achieve a good contrast would use one dance of the rapid popular type and one of the slower, aristocratic vein. Musical form could not stop here: a proper form demands both contrast and symmetry, and only the former had as yet been attained; to arrive at the latter, it was only necessary to make a repeat of the first division, and soon a form arose which may be roughly described as presenting—

Quick dance tune
Slow dance tune
Quick dance tune

or

First theme.
Second theme.
First theme.

Musical examples presenting this succession may be found even in the thirteenth century, and this musical sandwich has come down through the centuries as Rondo-form, Tripartite Song-form, Minuet-and-Trio-form, etc.

The religious side of dancing died out somewhat in this epoch (possibly the Church thought it smacked of paganism), yet not wholly. One such service survives in Spain. The few religious dances of the middle ages afford us startling glances at the history of their time. In the midst of the terrible epoch of the "black death" there existed a weird set of penitential dancers called the "Geisler" or "Flagellants." There is a graphic description of this cycle of terrific epidemics in the "Limburger

* Strutt's "Sports and Pastimes," p. 172, gives a picture of such a dance in England in the eighth century.

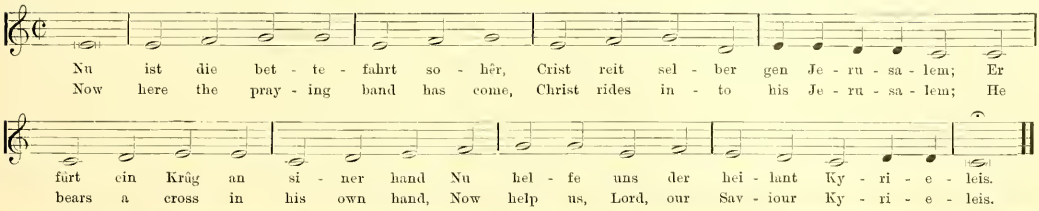
ROBERT V. SEWELL.

VINTAGE FESTIVAL.

Chronicle." The black death raged in the middle of the fourteenth century and carried off more than twenty-five million victims in Europe alone. The Flagellants were fanatical devotees who believed that the hand of God could be stayed by public penitence. They therefore organized processions from town to town, and at each halt they went through sacred dances intermingled with fearful flagellations. Let the old "Chronicle" tell its own story:

ORIENTAL MUSICIANS.

"Anno 1349. Then there came a great Dying into Germany. This was called the Great Death. And whoever it seized he died on the third day. And in the large cities, as Cologne, Mayence, etc., they died in the measure more than 100 each day. And there died in Limburg 2,400, not counting children. When the people in great lamentation saw what great death was on the earth, they all fell into great remorse for their sins and sought penitences, but they did it for themselves, and did not call for the help and advice of the Pope and the Holy Church. And it was great foolishness and incaution and a stunting and perversion of their souls. And the men in town and country gathered together and went with the Flagellants, two or three hundred together.

"Many went thirty days with them from one city to another and carrying Cross and Banners and Candles, and went to the churches with ceremony. And when they came to a city then they went in procession, two and two, until the churches, and they had their hats on, and before them they set up a red Cross, and each one had his lash [scourge] before him, and then they sang their lay:

Nu ist die bet - te - fahrt so - hêr, Crist reit sel - ber gen Je - ru - sa - lem; Er
Now here the pray - ing band has come, Christ rides in - to his Je - ru - sa - lem; He
fürt ein Krûg an si - ner hand Nu hel - fe uns der hei - lant Ky - ri - e - leis.
bears a cross in his own hand, Now help us, Lord, our Sav - iour Ky - ri - e - leis.

CARL MARR. Permission of FRANZ HANFSTAENGL.

THE FLAGELLANTS.

"And they had their precentors, two or three, and sang after them. And when they were in the churches they took off their clothes and they were wrapped in white linen underwear, and then they went about the church two and two, singing. And each one struck himself over the shoulders on both sides with the scourge until the blood ran down to their feet, and they carried Cross and candles and banners before them, and they sang—

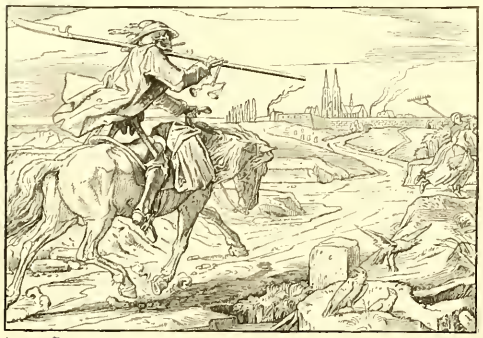
"'Come hither, all who would repent,
And Satan they can circumvent.
Within the depths of hell
There Lucifer doth dwell.
Whoe'er he hath
Gets brimstone bath.'

"And then they all knelt and struck downward with crossed arms upon the earth. And they did great foolishness, and they thought it was good."

Much more does the old chronicle tell of the motions and attitudes of these Flagellants, who were of every rank from knight to peasant.

In 1424 a similar species of religious processional dancing took place in France, where the Sieur Maccaber urged upon the world the need of immediate repentance. He led his followers into the churchyards, where songs and sacred dances were performed, as in the preceding century among the "Geisler." The poem of Henri Cazalis and the tone-picture of Saint-Saëns (the "Danse Macabre") had their inception in these ghastly proceedings.

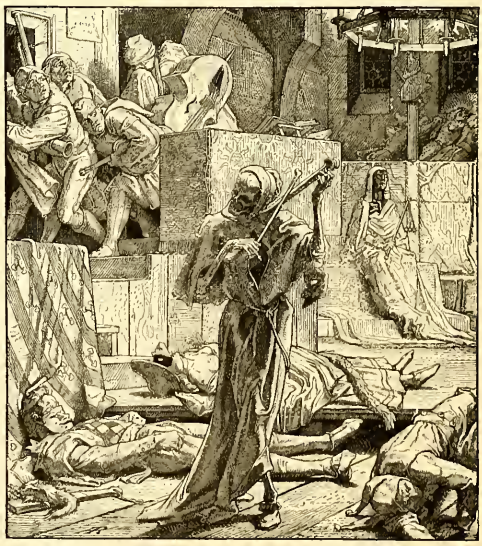
We have said that the Church viewed sacred dances askance, but a few exceptions may be noted. In the Spanish cathedrals, on Holy Thursday, the altar-boys formerly danced a slow figure which afterward crystallized into the sarabande; and in connection with this dance it may be stated that Handel's well-known song, "Lascia ch'io Pianga," was originally written by him as a sarabande, and was danced in his first opera, "Almira." Among the other few connections of the Church with the dance, it may be noted that Leo X favoured religious ballets, and that the Council of Trent (1562) was opened with a brilliant ball. Shakespeare is full of allusions to the dances in favour in Old England (most of the allusions are in "Twelfth Night"), and the pavane, the hornpipe, the courant, the passo mezzo, the cinq pas, and a host of others are mentioned, with more or less misspelling and punning. Various dances were united in the Suite, which generally contained an allemande, courante, sarabande, gavotte, minuet, and a gigue. The cyclic form, represented by the symphony, sonata, string quartette, and concerto, had its inception in the combinations of the old dances, as already intimated. More than this, the present folk-dances are making their way directly into the modern symphony and adding a new life blood to the old form; Tschaikowsky has introduced the wild dance of the Russian peasantry, the kamarinskaia; Svendsen and Grieg have brought in the hearty Norwegian kicking dance in $\frac{2}{4}$ rhythm —the halling; Dvorák has used the Bohemian furiante; that stately processional dance (in old times sometimes danced on horseback), the polonaise, has entered classical music because of Chopin; Liszt has brought forward the Hungarian czardas; and last, but by no means least, the elegant minuet has for over a century exerted a direct influence on the third movement of the full sonata form. Under such circumstances one may well acknowledge the debt due to Terpsichore from classical music, and may sincerely join with the poet in the line—



ALFRED RETHEL.

DANCE OF DEATH.

"On with the dance!
Let joy be unconfined."



ALFRED RETHEL. Engraved by H. BUERKNER.

DER TOD ALS ERWÜRGER.

NOTE.—The reader will deduce, from an examination of the illustrations of the present article, of those belonging to the article on Rhythm, by Alberto Jonás, and of those of various dancing poses illustrating the musical numbers, that two radically different art developments arose among civilized nations—the Hindu, Arabian, and Persian nations adhering to one principle of motion, while Greece and the Celtic and Teutonic races embraced another. The figures in the cut entitled Oriental Dancing (page 78) represent Tangierians, whose barbarous attitudes, which violate all principles of grace, should be ascribed to neither. Grecian youths dance; Celtic and Teutonic dances, are participated in by men and women. Oriental dancing, on the contrary, is a feminine accomplishment, except in religious exercises, like those of the dancing dervishes. It may be reduced to a wave of motion rising from feet to head, and again descending, rhythmic, graceful, and requiring a suppleness of which Western muscles are totally incapable. Posture has a large part in Oriental dances, and although I never saw any saltatory exhibitions in the dances which I witnessed, the dancers are fully capable of them. A girl who, accompanied by her musicians, danced on the street corner in Cairo, cleared a path of vision for me by a series of well-directed kicks aimed at the

VAN DYCK AS LOHENGRIN.

heads of the men who intercepted my view. She stood in one spot during the whole dance, striking one posture after another, and undulating in each in snakelike motion as graceful as indescribable. Her whole performance was evidently an expression of an artistic feeling, and was accomplished with perfect seriousness and *naïveté*.

The Western nations base their dances on various modifications of springs and kicks combined with postures. The highland fling and sailor's hornpipe, from the steps of which most ballet dances may be derived, are extremely active and vigorous; there is no hint of wave motion in them, neither is there in any of the social dances of our day.

In Spain, however, the Oriental dance united itself with the Western saltatory motions and produced a special artistic school. The music of the national Spanish dances consists simply of certain well-defined rhythms. These rhythms, which can be beaten on a tambourine, since they have no melody, possess dance motions peculiar to themselves.

F. Roybet. Photographed by Braun Clement & Co.

SARABANDE.

At an exhibition of the Royal School of Ballet in Seville I saw the familiar love dance, and zingarella, danced by men and women. Combined with the well-known steps was the wave of motion. These undulatory movements lend a peculiar charm to Spanish dancing. Each of the dances at the Royal School was a perfectly rounded art form, the expression of a more or less idealized episode of life. Thus the love dance above referred to represented a rural wooing, the esmeralda, a gypsy girl's request for largesse, etc. Modern ballet dances are sometimes based upon idealized natural motions exactly as music is based on them: for instance, the original "Black Crook" contained a ballet representing a butterfly poising its wings ready for flight.

Otto Sinding. Photographed by Franz Hanfstaengl.

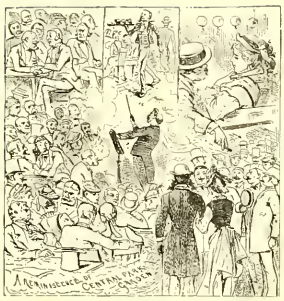
TARANTELLA.

No student of music can afford to be without some practical knowledge of the development of the art of dancing, since in every case the bodily motion gave birth to the rhythm which created the dance melody. Before the mental eye of the player should flit the undulating figure of the dancer; the emotion which creates the posture should create the musical expression of the posture; otherwise music becomes lifeless and unmoving.

Helen Y. Ellsworth.

MODERN ORCHESTRAS.

By H. T. FINCK.



A REMINISCENCE OF CENTRAL PARK GARDEN.

MY sketch of the orchestra, technically considered, was completed in my last paper. With such an orchestra as here described our souls can be swayed as by the forces of Nature and the elemental human passions themselves. But the best-planned orchestra is ineffective unless it is in the hands of competent players and conductors. From this point of view the orchestral art is an astonishingly recent development. Poor Bach was tormented all his life by the inadequacy of his bands. In 1730 he complained that he wanted twenty players for his performances, but could get only eight. A hundred and nine years later—that is, little more than half a century ago—the principal orchestra of Vienna found Schubert's last symphony beyond its powers; for, as Sir George Grove remarks, "though the whole work

FRANK VAN DER STUCKEN,
DIRECTOR OF CINCINNATI ORCHESTRA.

was announced, such had been the difficulties at rehearsal that only the first two movements were given, and they were carried off by the interpolation of an air from "Lucia" between them!" If this was the case with merely technical difficulties, it may be imagined how inferior the orchestras must have been in the subtle matters of expression. It is an odd but suggestive fact, that in the early days of the symphony minute attention to forte and piano and other nuances of expression was actually considered out of place. The audiences, as Dr. Hubert Parry has tersely remarked, "were critical in regard to technical workmanship, but with regard to deep meaning, refinement, poetical intention, or originality, they appear to have cared very little"; wherefore it is not strange that "even Mozart's and Haydn's latest examples had more grace and sweetness than deep feeling." Gossec had some idea of expression and style, but "did not find his bands very easily led in these respects." It remained for Beethoven to infuse a new world of sentiment into his symphonies and their performance. According to Seyfried, a contemporary witness, "he was most particular about expression, the small nuances, the numerous alternations of light and shade, and the frequent passages in tempo rubato." At the rehearsals of "Fidelio" he complained bitterly of the want of attention to such matters, on which the very life of his works depended. "All pp., cresc., all decresc., and all f., ff., may as well be struck out of my music, since not one of them is attended to," he wrote; "I lose all desire to write anything more, if my music is to be so played."

THEODORE THOMAS,
DIRECTOR OF
CHICAGO ORCHESTRA.

This slovenly way of playing Beethoven unfortunately continued long after him, and in place of his rubato the conductors adopted a mechanical metronomic manner of interpretation, until Wagner's example and his superb essay "On Conducting" showed the way to the proper and poetic manner of playing Beethoven. Wagner complained of Mendelssohn and other contemporary conductors that under their bâton the music flowed on as steadily "as water from a town pump." His own principle of interpretation consisted in constantly searching for

EDOUARD COLONNE
DIRECTOR OF THE CONCERTS DU CHÂTELET, PARIS

the melody in an orchestral movement and modifying the tempo in accordance with the momentary character of the melody. Of course, the conservatives raised a great outcry against this violation of the metronomic "classical traditions" (which never existed except in their own shallow minds), but Wagner won the case, and to-day the greatest and most popular conductors in Europe and America are those trained by him or in his school: first, his three personal pupils, the late Hans von Bülow, Hans Richter, and Anton Seidl; then Mottl, Levi, Sucher, Weingartner, Richard Strauss, Arthur Nikisch, and others. These Wagnerian conductors play on an orchestra

HANS RICHTER,
DIRECTOR OF THE LONDON RICHTER CONCERTS

Frank Kneisel. Alwin Schroeder Louis Svecensky Otto Roth

Photographed by FALK.

THE KNEISEL STRING QUARTETTE*

as Paderewski plays on the piano; and they have shown a new world of beauty in works previously considered obscure or hackneyed. First-class orchestras for such new-style conductors to "play upon" are now abundant in Europe. In Germany there is one connected with every large opera house, and Germany has about seventy opera companies, the best being at Berlin, Dresden, Munich, Vienna, Leipsic, and Hamburg. Paris has the Lamoureux, Pasdeloup, Colonne, and Conservatory orchestras. London has its Philharmonic and several others, and the latest fashion in London was the importation of famous Wagnerian conductors for a series of concerts in 1895—Mottl, Levi, Richter, Nikisch, and

FALK, Photographer.

DR LEOPOLD DAMROSCH,
FOUNDER OF THE NEW YORK SYMPHONY SOCIETY.

FALK, Photographer.

WALTER DAMROSCH,
DIRECTOR OF NEW YORK SYMPHONY SOCIETY ORCHESTRA.

* Formed within the Boston Symphony Orchestra.

ARTHUR NIKISCH,
CONDUCTOR OF THE LEIPSIC GEWANDHAUS CONCERTS.

leadership by Mr. as. The best chestral playing in America was six seasons of German op- 1885 to 1891, when Mr. ducted the Wagner op- New York, the best the Boston Sym- ed in 1881 by Mr. H. L. twenty-five concerts a as's present Chicago or- is the best he has ever these there are none of ica; but when we con- getic a nation we are, and that even in Germany first-class orchestras have existed barely half a century, we have reason to be proud of what we have already done, and to feel sanguine as to the future.

Cincinnati, in 1895, followed in establishing a local permanent orchestra, with Mr. van der Stucken as conductor. Buffalo, with 300,000 inhabitants, and a local orchestra, never heard a complete performance of "Lohengrin" before 1896, which shows how much remains to be done in this country. But it is safe to predict that before the middle of the next century every American city of 100,000 souls will have a good local orchestra and a capable conductor, while the smaller cities will be glad to welcome these orchestras on their annual tours. The rapid multiplication of concerts will give native composers the much-needed opportunity to hear their own works, thus assisting the development of American music.

Siegfried Wagner. A London critic has asserted that there are in that city enough musicians to form at least a dozen good symphony orchestras. The abundance of good orchestral musicians in New York may be inferred from the fact that in April, 1895, two opera companies had taken the large Metropolitan and Mr. Damrosch's Symphony orchestras on the road, while Mr. Seidl was still able to give the regular Philharmonic concert with a hundred men. In the history of orchestral playing in America the Philharmonic Society of New York takes the most prominent place, especially during the period of its Theodore Thom- operatic or- ever heard during the era, from Anton Seidl con- eras. Outside of American orchestras are phony, which was found- Higginson, and gives year; and Mr. Thom- chestra, which he thinks conducted. Apart from the first rank in Amer- sider how young and ener-

Photographed by JAMES NOTMAN.

Photographed by G. WALDRON SMITH.

EMIL PAUR,
CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA.

Photographed by FALK.

WILHELM GERICKE.

THE DEVELOPMENT OF GERMAN OPERA.

By H. E. KREHBIEL.

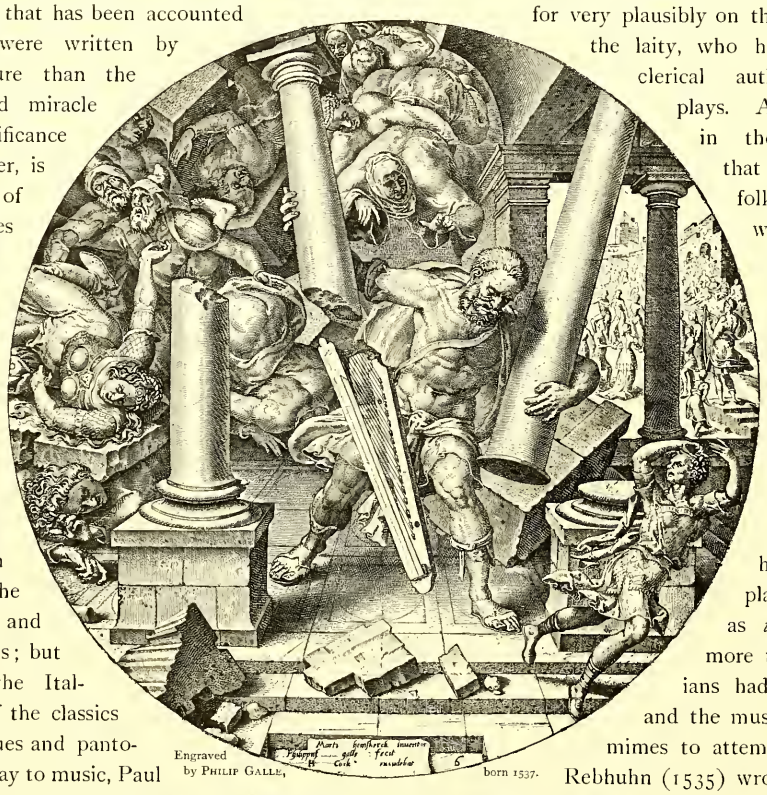
KING PLAYING A MÉNESTREL HARP.

IT will be well to attempt a definition before undertaking to tell the story of German opera, since considerable confusion exists in the popular mind as to what distinguishes the national schools of opera. The lines of demarcation between the schools are not broad enough as they run through history to be easily discernible. Frequently, indeed, they are merged in each other. Just now German opera is popularly supposed to mean Wagnerian opera, and there can be no question but that the lyric dramas of Richard Wagner illustrate the highest ideal of German opera; but there were kings before Agamemnon, and German operas before Wagner.

What, then, shall be the touchstone which shall distinguish German opera from Italian, English, and French? Not the nationality of the composers, for there have been many German composers of French and Italian operas; nor the employment of the German language in performance, for that is little else than a political product, designed to promote national feeling by providing a popular form of entertainment in the vernacular of the masses; nor yet wholly the use of German as the original language of the works, though the fact that the composers who have set German librettos to music have been, as a rule, men of strongly marked national characteristics, and by virtue of that fact have stamped those characteristics upon their operas, makes the original use of German a better test than the other considerations mentioned. The subjects of the operas have a determining value in so far as they are a reflex of national traits; but the surest test is the purpose of the composer in the handling of the musical element in the complex work. The Germans are a reflective and serious-minded people. Their emotions wait upon their thoughts in a much greater degree than do those of the peoples of Latin origin, and their æsthetic, like their ethical ideals, are profounder in their origin, springing more from their minds than their senses. This is one reason why they have developed music on its harmonic, rather than its melodic side, and why the orchestra, which, when Italian opera was the dominant form of the art, was a subordinate affair, whose purpose was merely to furnish an element on the surface of which melody might float, has in their hands become an agency of expression which asserts at least equal rights with the voice. We shall therefore not go far astray in an excursion through the history of opera undertaken for the purpose of picking out the German threads and following them, if we look for the manifestations of the tendencies which correspond with these ideals; in other words, if we seek for German works in which music is not a mere embellishment but an integral element of the art work—an element whose purpose it is to enhance the dramatic expressiveness of the dialogue and action.

Originally, in the long ago of prehistoric times, words and music were one. It is a full appreciation of this fact which enables us to understand the sanctity which in primitive ages was attached to religious chants. As we see the classical civilizations issuing from the twilight which hangs over earliest history, we see music still inextricably bound up with all solemn speech. Out of the simple dances around the wayside altar, with their hymns and songs in praise of Bacchus, grew the Greek dithyramb, which, raised to a higher potency through the embellishments of artistic speech and more beautiful external paraphernalia, became the Greek drama. The genesis of the drama was everywhere the same—in India, in China, in Rome, among our Teutonic ancestors in Europe. In its primitive stage the drama is lyrical—it is sung, not spoken. All national lines converge to meet at this starting point. From it to the efforts of the Florentine *literati*, who invented the Italian opera while attempting to restore the classic tragedy,

is a long cry, but we are not without proof that a similar spirit was stirring among other peoples than those who nurtured the classical renaissance in Italy. In a manner plainest to the many, German opera, like French opera, was a direct outgrowth of the Italian invention; but the employment of music in the drama was much older. The German *Singspiel* was the precursor of the German operetta of to-day, and this was the offspring of the mediæval mysteries and miracle plays. The first secular plays which the Germans modelled on their mysteries were pastorals which can be traced back to the thirteenth century. Out of these came the entertainments called *Singspiele* and *Liederspiele*, which were quite as popular as the religious plays at the time usually set down in the books as the beginning of Italian opera. In these plays, though song gave them their name, there was less music than in the religious plays—a fact that has been accounted for very plausibly on the ground that the former were written by the laity, who had much less musical culture than the clerical authors of the mysteries and miracle plays. A circumstance of great significance in the history of music, however, is that the *Singspiele* made use of folk tunes, while the mysteries were limited to the stiff and unexpressive Gregorian chants. In so far as the people's tunes, which were they used then under the ban of art, they were precursors of the romantic movement which is now dominant in music. At first songs, which had nothing to do with the plays, were sung as preludes and *intermezzi* between the acts; but more than a generation before the Italians had been led by their study of the classics and the musical *intermedi* of their masques and pantomimes to attempt the setting of an entire play to music, Paul Rebhuhn (1535) wrote a *Singspiel* called *Spiel von der keuschen Susanna* ("Play of the Chaste Susannah"), for which he wrote songs which had a bearing on the subject, which, as can be imagined, was the biblical story of Susannah and the two elders. For these songs it is supposed that he also composed the music; but this is mere conjecture.



Engraved by PHILIP GALLE, born 1537.

SAMSON DESTROYING THE PHILISTINES.
A fair example of the religious art of the sixteenth century.

Although these crude efforts were the precursors of the German opera (or at least of the German operetta), their influence becomes insignificant in comparison with that of the invention of the Florentine coterie who met at the house of Giovanni Bardi, Count Vernio. The rapid development of the new art form has been sketched in preceding chapters of this work. By the time that it had received the adornments which the Neapolitan composers put upon it (which is another way of saying by the time that the lyric drama had degenerated into the Italian opera) it became the admired plaything of nearly all the art-loving European courts. There was little that was characteristically national in the culture of the German sovereigns of the period, and Italian music was in its zenith. Small wonder, therefore, that from the beginning of the seventeenth century Italian opera held its sway without a troublesome rival in Germany. Hard on the heels of the invention of Italian opera representations were given at the court of Saxony. The Elector Johann Georg was an enthusiastic music lover, and in his employ (from 1517) as chapel master was Heinrich Schütz, the greatest German musician of the period. The "Dafne"

of Rinuccini and Peri had been performed in 1597, but was not forgotten. Martin Opitz turned it into German, and Schütz composed it throughout in the Italian style. Its text has been preserved, but the music is lost. It was performed in 1627, at the marriage of the daughter of Georg II zu Hessen-Darmstadt and the daughter of the Elector of Saxony. This "Dafne" is set down in the books, as a rule, as the first German opera, but though it is extremely interesting as an evidence of the influence which Schütz exerted in spreading Italian culture in Germany, it can not fairly be said strictly to belong in the category of German opera as defined at the beginning of this study. Schütz discloses himself as a German musician in his settings of the Passion and other works, in which he is indisputably the forerunner of the great Bach, who stands for German music as Shakespeare stands for the English drama; but "Dafne" was confessedly written in the Italian style. A better right to be called the first German opera would seem to belong to "*Das geistlich Waldgedicht (oder Freudenspiel) genannt Seelewig*," by Johann Gottlieb Staden, printed in Nuremberg in 1644. Words and music of this extremely quaint and interesting work have been preserved, and published within the last few years by the Society for Musical Investigation in Berlin. Staden was a German to the backbone, and was wont to say: "The Italians don't know it all; the Germans can also do a thing or two" (*Italiener nicht Alles wissen; Deutsche auch Etwas können*). His "Seelewig" is a pastoral play, with a strong trend toward moral instruction.

HEINRICH SCHÜTZ.

The court of Austria was but little behind the Saxon court in its encouragement of the new Italian art. Leopold I, who reigned during the last half of the seventeenth century (1657 to 1705), distinguished himself by the prodigality of his musical establishment, which was made up almost exclusively of Italian artists. It is said that he was so fond of the performances which they gave that he uttered the wish that he might die during one of their concerts. What the larger and wealthier courts did the petty courts imitated as a matter of course, and soon the commonalty of the large commercial cities began to long for the pleasures of the nobility. Fortunately for German art the plain people, ready enough for the extravagant spectacularism which marked the Italian opera, had nevertheless been educated in the love of the *Singspiel* by the itinerant troupes of comedians scattered through the country, who, though vagabonds in the eyes of law in Germany, as elsewhere, were still dear to the hearts of the masses, and appealed to them more powerfully than did the politer art affected by the courts. So it happened that when Hamburg took the lead and established a popular theatre, it was resolved to devote it to the German *Singspiel*. It is true that it was not long before Italian opera crowded its simple rival off the boards, but not until a puissant blow had

been struck in its favour, and an interesting new chapter opened in the history of the lyric drama. The theatre in the Goose Market, which lives in the memory of all students of musical history as the scene of Handel's earliest triumphs, was opened in 1678. Many of the clergy of the old city thought the influence of the new playhouse was bound to be pernicious, and there began at once one of those agitations which also followed the introduction of the drama in most of the older cities of America. The pulpit began to thunder against the new agency of Satan even before it was built, and it is surmised that it was for the purpose of nullifying this position that the first musical play which was brought forward was a

Drawn for Dr. Arnold's edition of Handel's works. BARTOLOZZI.*

FROM THE STATUE IN VAUXHALL GARDENS.

biblical one, namely, "*Der erschaffene, gefallene und aufgerichtete Mensch; oder, Adam und Eva*"—that is, "The Created, Fallen, and Uplifted Man; or Adam and Eve." The play was modelled on the familiar mysteries, but had original music composed by the chapel-master of the theatre, whose name was Theil. First came a prologue, in which the four elements, appearing out of chaos, sang a song which concluded with a eulogy on the city of Hamburg. Thereupon the Creator appeared and made the first human pair. *Justitia*, *Misericordia*, *Lucifer*, the notorious serpent of the Garden of Eden, a chorus of angels and one of devils, carried on the action for five acts. The Saviour of mankind also appeared, and, like the Creator, seems to have been accompanied by brilliant light effects. For twelve years only German works were

* These extremely different views of Handel's work and character are paralleled by the Rossini cuts given elsewhere in these pages, and by the Wagnerian polemics everywhere current to-day. Ingratitude, innovation, and fondness for brass orchestral instrumentation, are the staple complaints in each case. F. M. S.

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Beethoven in his Study

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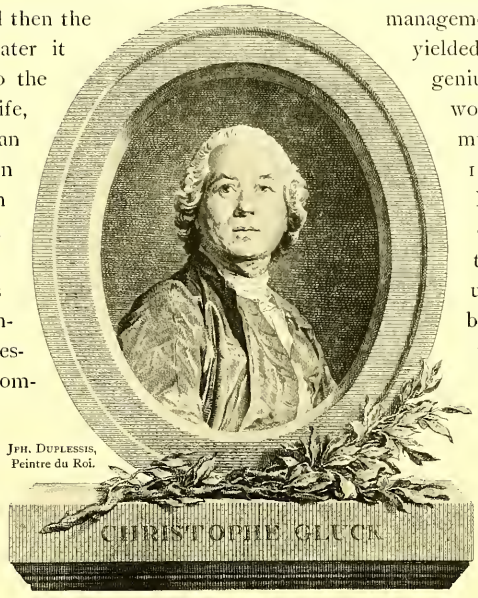


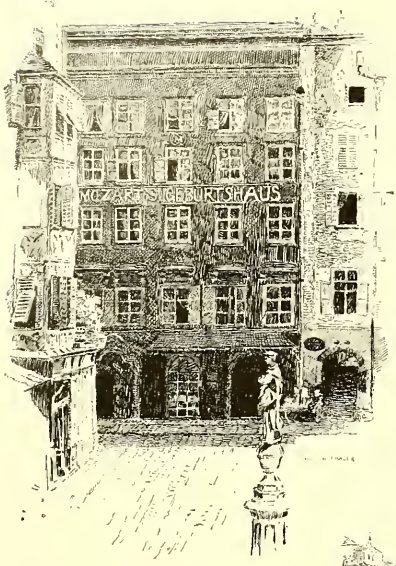
JEH. DUPLESSIS, Peintre du Roi.

produced in the theatre, and then the management succumbed to French influences for a time, as later it yielded to Italian. Its period of greatest brilliancy was due to the genius of Reinhard Keiser, who, though he led a dissolute life, won for himself a proud niche in the Pantheon of German music. He was the son of a Leipsic musician, born in 1673, died in 1739. In the course of his labours in Hamburg he composed over one hundred and sixteen operas, and was esteemed by the Italianized Hasse as the greatest musician who had ever lived. It was under Keiser's administration that Handel came to Hamburg and got employment as second violinist in the orchestra of the new theatre. This was in 1703. Keiser composed with marvellous ease, but his constitutional laziness was increased by his fondness for women and wine, and it was his indolence that opened an opportunity for Handel to write his first opera. This was "Almira," an opera in the Italian manner, the dialogue and some of the songs in German, but the majority of the airs in Italian. This singularity was due to the fondness of the poet, Feustking, for the euphonious rhymes of the Italian tongue, or rather to his antipathy to the ruder German. "Almira" scored a success, and within seven weeks Handel came forward with his second opera, "Nero." In 1708 he produced "Florindo" and "Daphne." Then

T. W. SCHIELDS.

MOZART SINGING HIS REQUIEM.

he went to Italy, and his work in German opera was ended. Strictly speaking, Handel did nothing for German opera, as all his music was in the Italian style, and the books which he set were German only in respect to the language used, and German was not employed consistently throughout.



MOZART'S BIRTHPLACE.

Italian opera had now captured the stronghold of the German *Singspiel* at Hamburg. The people of Germany were as little able as the professional musicians to resist the fascination of the operas of the Neapolitan school. It was the golden age of singing, and against the beautiful voices and wonderful art of the unsexed men who came from the Roman schools, the effort to maintain the ruder manner of the German artists was unavailing. Hamburg's theatre soon vied with the court theatres in the extravagance of the scenic pomp with which Italian opera, sunk to the lowest plane that ever it reached from a dramatic point of view, was decked out. But the love for the *Singspiel* was never rooted out of the hearts of the German people. In Berlin, in 1743, a company of comedians attempted its popular rehabilitation, but meanwhile it had outgrown its naïve imitation of the mysteries and become a comedy with music. The latter element was still to a degree disconnected with the action, and seldom went beyond the introduction of set songs in the midst of the spoken dialogue.

MOZART'S DWELLING-HOUSE.

The *Singspiel* had, in fact, taken the character in which opera was first heard in America. To all intents and purposes it was now a ballad opera, like the popular English form which dominated the stage of New York for more than seventy-five years after its introduction here in the middle of the eighteenth century. The analogy is forced to revive the *Singspiel* in stance that the effort translation of one of the most Berlin began with a popular English musical comedies of the period called "The Devil to Pay." A German composer provided the music for the translation. The attempt resulted in failure, but the book of "Der Teufel ist los," as the comedy was called in German, had won popularity, and in 1752 it was brought out again with new music in Leipsic, this time successfully. Finally it fell into the hands of J. A. Hiller (1728–1804) (a successor of Bach as Cantor of the School of St. Thomas), who set it again and with it gave new form and life to the German *Singspiel*, and enabled it, through the works of J. Fr. Reichardt (1752–1814), Dittersdorf (1739–1799), Schenk (1761–1836), Weigl (1766–1846), and others, to develop into the German *Komische Oper*. The comic opera of Germany retained the name *Singspiel* long after it had acquired the full musical apparatus of the opera, and may be found on the title-page of the first edition of the pianoforte score of Mozart's "Magic Flute." In 1776, Georg Benda (1722–1795), who, like Graun, Hasse, and, in fact, all the leading German musicians of the period, had been educated in Italy, wrote a German opera, "Der Dorfjahrmarkt," for the newly founded Court Theatre in Gotha. Benda's is a name without particular significance outside of history now; but Mozart, who heard one of his operas in Mannheim, conceived a great admiration for his music, especially for a device which serves

K.K. priv. I. n. Wiedner Theater

Heute Freytag den 30ten September 1791.

Werden die Schauspieler in dem kaiserl. königl. privil. Theater auf der Wieden die Ehre haben aufzuführen

Zum Erstenmale:

Die

Zauberflöte.

Eine grosse Oper in 2 Akten, von Emanuel Schikaneder.

Personen

Sarastro, . . . Hr. Gerl,
Tamino, . . . Hr. Schack,
Oberpriester, . . . Hr. Winter,
Pamina, . . . Hr. Schikaneder der Ältere.
Papageno, . . . Hr. Hofer,
Monostatos, . . . Hr. Nouseul,
Königin der Nacht, . . . Mad. Hofer,
Erste Dame, . . . Mlle. Gottlieb,
Zweite Dame, . . . Mlle. Klepfer,
Dritte Dame, . . . Mlle. Hofmann,
Erster Knabe, . . . Mad. Gerl,
Zweyter Knabe, . . . Hr. Schikaneder der jüngere,
Dritter Knabe, . . . Mad. Graf,
Ein alter Mann, . . . Hr. Nouseul,
Verschleyerte zu Pferd, . . . Hr. Nouseul,
Erster Priester, . . . Hr. Gerstl,
Zweyter Priester, . . . Hr. Preisl,
Dritter Priester, . . . Hr. Starke,
Sclaven, Mohren, Gefolge.

Die Musik ist von Herrn Wolfgang Amade Mozart, Kapellmeister, und wirklicher K. K. Kammercomponist, Herr Mozart wird aus Hochachtung für ein gnädiges und verehrungswürdiges Publikum, und aus Freundschaft gegen den Direktor die Stücke, das Orchester heute selbst dirigieren.

Die Bücher von der Oper, die mit zum Kupferstechen versehen sind, wo Herr Schikaneder in der Rolle als Papageno nach vollem Kostum gestochen ist, werden bey der Theater-Kassa vor 30 kr verkauft.

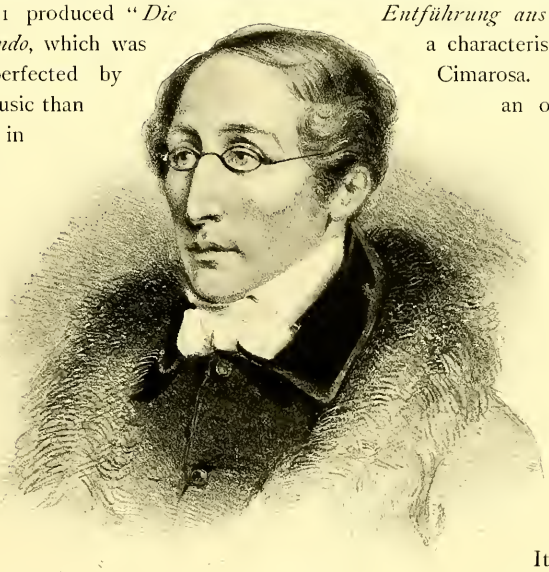
Jene Gast-Theatermaler und Herr Architekt als Dekorateur schmeicheln sich nach den vorgeschriebenen Plan, bey Stücke, mit möglichsten Kunstfleiß gearbeitet zu haben.

Die Einnahmspreise sind wie gewöhnlich.

Der Anfang ist um 7 Uhr.

PLAYBILL OF THE FIRST PRESENTATION OF THE "MAGIC FLUTE" (MUCH REDUCED).

to show how the higher ideal of opera was already inspiring the composers of the *Singspiel*. This device was that sometimes called melodrama. The play was provided with music throughout, the orchestra continuing in a manner designed to be expressive of the situation during the spoken dialogue. Mozart made no use of the device either in his German or Italian operas, but we find it raised to a high degree of potency in the grave-digging scene of Beethoven's "Fidelio." The Mannheim Theatre, designed for German operas by its founder, the Elector Karl Theodor, was opened in 1777 with "Günther von Schwarzburg," for which Ignaz Holzbauer (1711–1783) wrote the music. For Anton Schweitzer's (1737–1787) "Alceste" no less a poet than Wieland provided the book; and these two operas and a number of others composed for the theatre at Mannheim did much to give dignity to the German art. Vienna was still given over to Italian opera, but in 1778 Emperor Joseph established German opera in the Austrian capital. Mozart was commissioned to compose an opera for it, and in 1781 produced "*Die Entführung aus dem Serail*," in which he introduced the *parlando*, which was a characteristic element of the Italian *opera buffa* as perfected by Cimarosa. Another work, which is more a comedy with music than an opera, was "*Der Schauspieldirektor*," produced in 1786, some months after the German Opera Theatre had opened its doors, after they had been kept closed from 1783 to 1785. The emperor's second effort endured only three years, from 1785 to 1788; and when Mozart wrote "Die Zauberflöte," which Beethoven called the first really German opera, he did it for a small independent theatre managed by Schikaneder, who concocted the book for that singular yet fascinating phantasmagoria.



After a portrait by Cawse.

CARL MARIA VON WEBER.

Mozart's place in the history of German opera is on the line which differentiates it from the Italian opera of his contemporaries. Gluck had already effected his great reform when Mozart appeared in the field. He was an infinitely greater musician than Gluck (who had begun his career as a composer in the Italian style, but had conceived his higher notions of the province of music in the lyric drama from the French), and he was a less uncompromising theorist. Gluck was a man of reflection, Mozart a musician from impulse. What frequently remained mere formula, though noble, in Gluck, Mozart covered with palpitating flesh and filled with rich red blood. Whatever he touched turned to music. In careless moments he could conform to the conventionalities of the Italian manner without a thought; but as soon as he was fired by a profoundly dramatic situation, or one whose sentiments appealed to his deeper nature, his music left the shallows of merely sensuous beauty and sought the depths of characteristic expression. It is not difficult to see how far he got away from his librettist, Da Ponte, in the last scene of "Don Giovanni," which, despite its tragic end for the dissolute gallant, was conceived by the poet as an *opera buffa*, and is so denominated on the printed page. So, too, in the much misunderstood and worse abused "Magic Flute" no sooner does he reach the portions which symbolize the ethics of freemasonry, than we find him sounding that note of solemn loveliness which Beethoven recognised as peculiarly the voice of the serious-minded German—the note to which he himself gave a more touching and individual tenderness in "Fidelio." Were it not for Beethoven's dictum, "Fidelio" should be described as the first German opera. In manner it marks no innovation, but at the outset, at least, seeks loving communion with Mozart. It has been said that Beethoven was no dramatist, but purely an epic poet in music. It is a singular conception of the dramatic style that fails to find it in the second scene of "Fidelio," from the moment that the dig-

ging of the grave begins to the end of the ecstatic duet which *Florestan* and *Leonore* sing in each other's arms. Here it is the play going on in the hearts of the characters that finds expression, and with an eloquence never surpassed, if indeed it has been reached. The music is the voice of nature speaking from its holiest sanctuary. The opera, whose book had already served two composers, the Frenchman Gaveaux and the Italian Paër, when Sonnleithner turned it into German for Beethoven, was brought forward in 1805 at the Theater-an-der-Wien in Vienna. It failed. Why? One who loves it can not tell except he resort to the commonplace: it was too good for its time; the public did not deserve it. Nine years later it was revised by Beethoven and attempted again at the Kärnth-

A. GRAEFLE.

BEETHOVEN PLAYING TO HIS FRIENDS.

nerthor Theater. This time the people were worthier, but the work was not wholly understood, and even now it is not as universally valued as it deserves to be.

In 1816 Karl Maria von Weber (1786–1826) was called to Dresden by the King of Saxony to organize and direct a German opera, and with this step the court that had been the first to adopt the entertainment invented by the Florentines took a step which may now be recognized as the beginning of the present era in German opera. Weber is much more significantly than Gluck the precursor and inspirer of Richard Wagner. His settings of the poet Körner's patriotic lyrics had set the heart of young Germany ablaze and helped the people recover their national consciousness. When he entered upon his duties at Dresden, he found himself greatly hampered by the jealousies and intrigues of the Italian Morlacchi, whose influence was all-powerful at court, and also by the indolent, old-fashioned routine which had seized upon all the musical activities of Dresden. He went to work with a will, and made *tabula rasa* of all. To every department of production he devoted the greatest care, and, like Wagner afterward, after giving individual attention to the mounting and rehearsing of

the operas which he chose (abandoning the old style of conducting at the pianoforte for the modern style of conducting with a bâton, and enforcing his conception of the music upon singers and instrumentalists from the first to the last), he also undertook to prepare the public for the performances by newspaper articles, in which he called attention to their characteristics and significance. His greatest influence, however, was exerted through his operas, of which one, "Der Freischütz," brought forward at Berlin in 1821, took hold of the popular heart of the German people as it had never been taken hold of before. Here was an excursion into the land of Romanticism, which is peculiarly the home of the German imagination. The plain people found their joys and sorrows, their labours and pleasures, set forth in the play, and to their inmost emotion voice was given in accents as direct and simple as those of the folk song which nurtured the loves of their race. German was now speaking to German in a language every syllable of which was not only intelligible but eloquent. The opera went

ANTON SEITZ. From the painting in Powers Art Galleries, by permission.

THE VICTOR OF THE SHOOTING-MATCH.

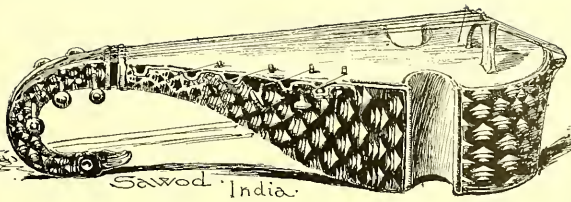
through Germany like wildfire, and set the hearts of people and musicians alike ablaze. Poor, half-deaf Beethoven heard it in Vienna with mingled amazement and admiration. Much of it was antagonistic to his sense of beauty, but he felt the power of the demoniac element in it, and confessed the fact with his characteristic forcefulness. Then Weber wrote an opera for Vienna. It was "Euryanthe," brought forward in 1823. Its fate, save that it was tremendously successful for a brief period at first, was not unlike that of "Fidelio." Years had to elapse before it came into its full estate, and the most potent agency in achieving recognition of its value was appreciation of the works of Wagner, which in a tremendous degree were inspired by it. It may be said that Wagner paid the debt which he owed to his greatest exemplar by quickening the public appreciation for the music of an opera which would doubtless be one of the monumental works of German opera were it not weighted with the clog which the librettist put upon it because of the prudish view which she, an old bluestocking, took of the subject which Shakespeare handled with frankness and success in "Cymbeline." It was upon the composer of "Der Freischütz," because he was the composer of "Der Freischütz," that the boy Wagner gazed with reverential awe as he passed him in Dresden day after day while going to the Opera House. It was Weber and Heinrich Marschner (1795–1861) who influenced

his musical style and turned his thoughts to the romantic subjects dear to the German people. Not only musical but dramatic factors also found their way from Weber's "Euryanthe" and Marschner's "Der Templer und die Jüdin" (the subject taken from Scott's "Ivanhoe") into "Lohengrin." Like his friend, mentor, and model, Marschner was fond of the supernatural denizens of the wonderland of German romance; but, while Weber created the language of fays and fairies, as well as that of demons, Marschner was most at home in darkness and mystery. Three of his operas still survive on the German stage—"Der Vampir" (1828), "Der Templer und die Jüdin" (1829), and "Hans Heiling" (1833)—and from the palettes that Weber used for "Euryanthe" and Marschner for these three works Wagner borrowed many a tint for his glowing orchestral scores. A less original and less powerful exponent of the Romantic school—which, as will easily be imagined, had its rise in the literary movement headed by Tieck and Schlegel—was Ludwig Spohr (1784–1859), more distinguished as a violin virtuoso, whose best-known works are "Faust" (1816), "Jessonda" (1823), and "Zemire und Azor" (1819). Between these names and that of him whose light has paled that of all others, Richard Wagner, there are written in history the names of two men who deserve to be remembered for the brilliancy of their comic operas—Gustav Albert Lortzing (1803–1851) and Otto Nicolai (1810–1849). The latter's "Lustige Weiber von Windsor" deserves to be set down as the most successful Shakespearean opera written prior to Verdi's "Otello."

It has already been said that Beethoven called "Die Zauberflöte" the first German opera. It was not the language of the book which made it such, but the language of its score. In some of its melodies the student scents the perfume of the wildflower of the German *Volkslied*, the same perfume which rose a generation later from the garlands which Weber placed at the feet of the Muses. In its temple music there breathes that spirit of solemnity, romance, and honest piety which rests upon the religious cult of Germany, Catholic as well as Protestant. The Teutonism of Mozart was not wholly new in "Die Zauberflöte," however; it had already bubbled up like a mountain spring in "Die Entführung aus dem Serail." In "Don Giovanni," despite an Italian book and a Spanish subject, the spring grew into a torrent which dashed furiously against the rocks of Italian conventions. In the culminating scene it swept them away forever, so far as German opera is concerned. Then the stream rolled broadly on, and in its depths Beethoven pointed out the reflections of a vast world of imagination and feeling. Hand in hand with Weber he wandered along its banks, and where the two walked the loveliness of Nature in all her moods and phases was pictured in the living mirror—the mossy rocks, the sombre nooks, the wooded hills, the aspiring heights, the sunlit glades. Now the river is broadened into an ocean—the German ocean of lyric-dramatic art. A hundred sailors have launched their barks upon its surface, a hundred adventurers have explored its shores. The wakes of their vessels, crossing and recrossing in all directions, glisten in the sunlight, but of them all, the boldest, bravest, most daring mariner was he who, after years of stressful weather, sailed into the haven of Bayreuth. His voyages had carried him far into the Northland; and it was thence he brought the treasures which bear the strongest mint-marks of the German people.

The present is the era of Richard Wagner (1813–1883). His works not only dominate the German stage, but are an influence of ever-growing potency in the development of the schools of Italy and France. Every one of his operas and lyric dramas composed after 1842 (the year which saw the production of "Rienzi") is still in the current list of most of the large opera houses of the world. The case is without parallel, but it is less surprising than the fact that throughout the list there is revealed a steady development of ideals, methods, and achievement. The step from "Rienzi" to "Der fliegende Holländer" (1843) is no greater than that from "Der Ring des Nibelungen" (1876) to "Parsifal" (1882). Moreover, while "Die Meistersinger" (1868) and "Tristan und Isolde" (composed in 1859) are, in the estimation of the majority of musicians, the works which show his inventiveness, emotional power, and technical skill at their best, the charm of "Lohengrin" (1850) and the dramatic forcefulness of "Tannhäuser" (1845) seem as puissant as ever they were. Never has nationalism in art been illustrated as it is in Wagner. His poetry, in its form as well as its spirit; his music; the mental, moral, and physical traits of his dramatic personages—in short, his dramas, in their essence and their manner, proclaim the German man and exemplify German art.

Hindoo. Drum.



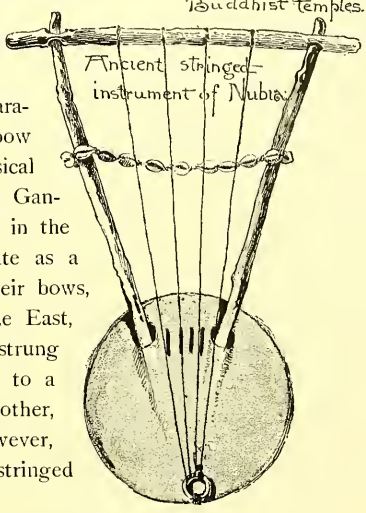
Sawod. India.

Mokugyo
Drum used in
Buddhist temples.

EVOLUTION OF THE VIOLIN.

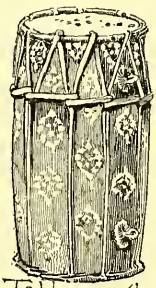
By FANNY MORRIS SMITH.

MORE than one of the valuable implements in the possession of the human family have been developed from the pairing of dissimilar objects, each of the united members having had a totally independent genesis. Thus the bow and arrow have been traced through independent developments, and found to have been united only at a comparatively late stage of their history. This is equally true of the bow and violin. The early types of each existed separately as musical instruments long before they were united on the banks of the Ganges, in the isles of Greece, or, as our Teutonic historians would have it, in the huts of their ancestors. The bow, indeed, grew from its primitive state as a weapon, into the harp. African savages still play on the strings of their bows, and on bows re-enforced with gourds to give resonance. All through the East, rude viols with bodies of gourd or cocoanut, with a bladder-skin top, strung with a length or two of gut and played with a skein of horsehair tied to a stick at one end and wound around the thumb of the performer at the other, exhibit the lowest forms of the viol family. The element of skin, however, which enters so frequently into the construction of African and Asiatic stringed instruments, suggests an independent development of the drum tribe.

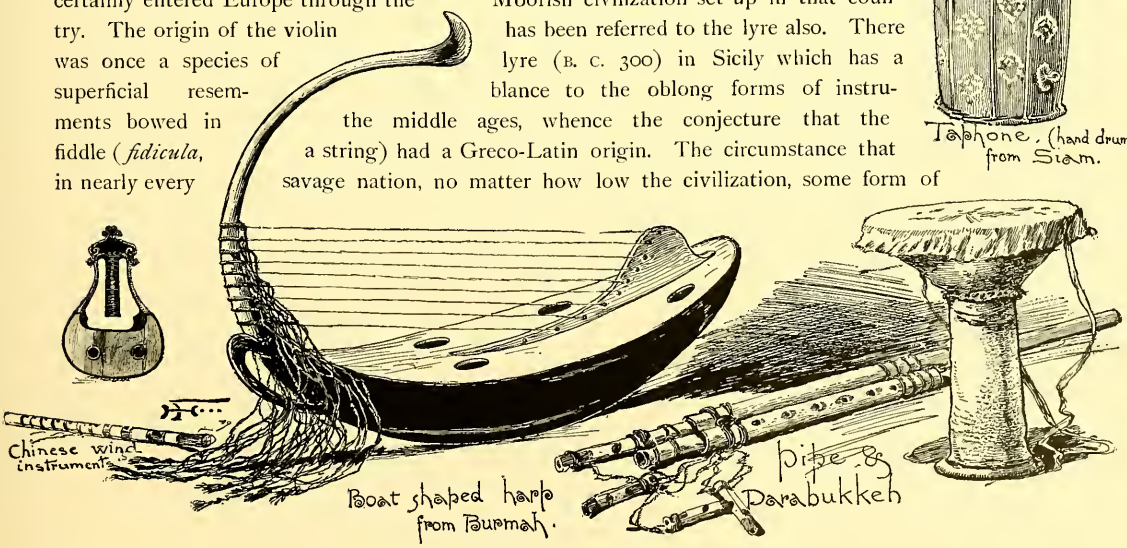


Ancient stringed instrument of Nubia.

Nowhere has the instrument been discovered which could be cited as that original union of bow and viol which marks the Adam of violin creation. It is certain that India possessed bowed stringed instruments in the days when the Vedas were in process of formation. Possibly such a combination found its way through Arabia into Spain, and thence into northern Europe. The rebab, of Persian origin, however, certainly entered Europe through the Moorish civilization set up in that country. The origin of the violin has been referred to the lyre also. There was once a species of lyre (B. C. 300) in Sicily which has a superficial resemblance to the oblong forms of instruments bowed in the middle ages, whence the conjecture that the fiddle (*fidicula*, a string) had a Greco-Latin origin. The circumstance that in nearly every savage nation, no matter how low the civilization, some form of



Taphone, (hand drum) from Siam.



Chinese wind instruments.

Boat shaped harp from Burmah.

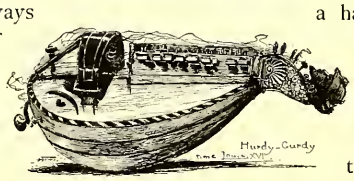
pipe & Darabukkeh

stringed instrument without bow appears, suggests that the idea of making music with a gourd and a string arises early in the process of civilization. Early in the middle ages rude bows appeared in Europe, applied to the eccentric forms of stringed instruments then emerging. Tradition hints that several of these harp and gourd forms were played with or without bows, as was convenient.

HIERONYMUS WIERX, A. D. 1551–1609.
ST. FRANCIS D'ASSISI.

The circumstance that the earliest mediæval bowed instruments were played with the fingers as often as with the bow, hints that the real ancestor of the viols proper (instruments with necks, fretted finger-boards, three to six or more strings), which preceded the violins just as the harpsichord preceded the piano, was not some one specific musical construction, but an idea—the idea of bowing applied to the curious group of crwths, rebecs, rottas, geigen, and fitheles, which have left their rude outlines traced on old manuscripts and carvings.

From this group emerged a more or less uniform construction, known to the antiquary as the guitar-fiddle, and as the vielle, from which a continuous development may be traced. It must be remembered, however, that there were in the middle ages no scientifically plotted diagrams from which instruments were moulded by hundreds by machinery, as in our modern factories. Instrument-making was always a handicraft, and very often an accomplishment, the amusement of leisure hours. Thus in this case, as in all others, the ideal itself became creative, and everybody invented and experimented for himself; the successes survived. Moreover, the law of all mechanical inventions is, that development proceeds from complexity to simplicity, and the art of violin-making falls under this rule. The vielle, which in its earliest delineations somewhat resembled the lyre of the Sicilian pictures, arrived with the Troubadour.



In company with the earlier Jongleurs travelled the Oriental tambourine and castanet and rebec, and the dances of the nations that devised them. These dances, practised by the women of these wandering outlaws, point more strongly to an Oriental origin of the vielle than any other one collateral evidence. In nothing do the racial characteristics of a people stand forth more plainly than in their dances, and the female dancer of amatory pantomime is Oriental. At first without neck or inward curves, the vielle as traced by Naumann through many hundreds of mediæval frescoes, carvings, and illuminated manuscripts, gradually obtained a waist, a neck, and a head, became sufficiently modern to develop severally through three distinct artistic ideas into the viol, the guitar, and the hurdy-gurdy, to which latter descended its name.

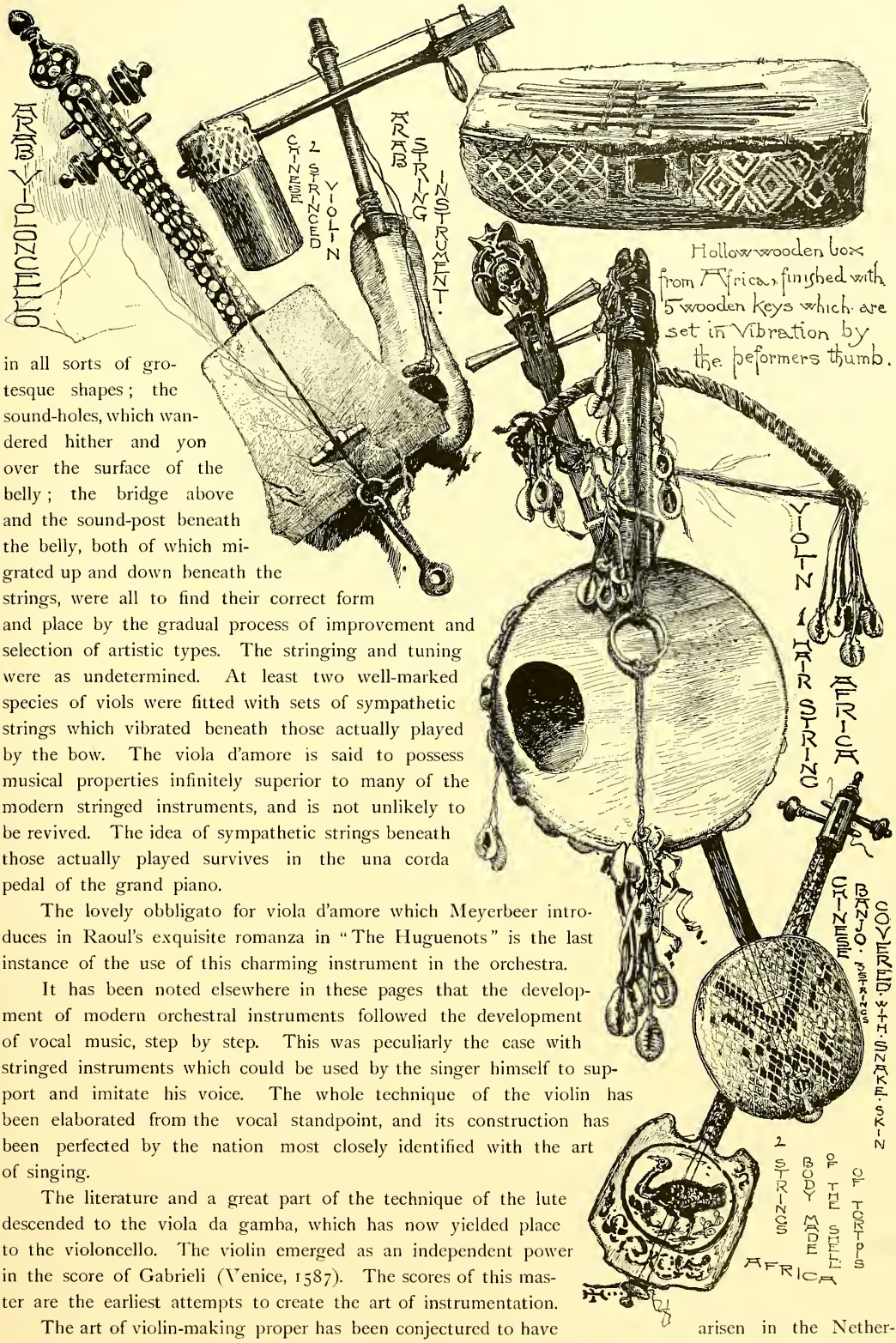
A MUSICIAN IN TUNIS.

The viols, which possessed both waist to accommodate the bow as it searches its strings, and bouts and corner blocks to strengthen their internal structure, may in turn be summed up as the modern violin family in the larva state. Their entire construction during their whole epoch was in the fluid condition of experiment. The outline, which twisted

Photogravure Coupil

Mozart.

From the picture by F. Dellwarver
Engraved by Paul Burgis


JEW'S-HARP
2 STRINGED CHINESE VIOLIN
KRAB SPRING INSTRUMENT.
Hollow wooden box from Africa, finished with 5 wooden keys which are set in vibration by the performers thumb.
VIOLIN 1 HAIR STRING AFRICA
COVERED WITH SNAKE SKIN
BANJO. PEKING CHINESE
2 STRINGS OF THE SILK BODY MADE OF FORTIS AFRICA

in all sorts of grotesque shapes; the sound-holes, which wandered hither and yon over the surface of the belly; the bridge above and the sound-post beneath the belly, both of which migrated up and down beneath the strings, were all to find their correct form and place by the gradual process of improvement and selection of artistic types. The stringing and tuning were as undetermined. At least two well-marked species of viols were fitted with sets of sympathetic strings which vibrated beneath those actually played by the bow. The viola d'amore is said to possess musical properties infinitely superior to many of the modern stringed instruments, and is not unlikely to be revived. The idea of sympathetic strings beneath those actually played survives in the una corda pedal of the grand piano.

The lovely obbligato for viola d'amore which Meyerbeer introduces in Raoul's exquisite romanza in "The Huguenots" is the last instance of the use of this charming instrument in the orchestra.

It has been noted elsewhere in these pages that the development of modern orchestral instruments followed the development of vocal music, step by step. This was peculiarly the case with stringed instruments which could be used by the singer himself to support and imitate his voice. The whole technique of the violin has been elaborated from the vocal standpoint, and its construction has been perfected by the nation most closely identified with the art of singing.

The literature and a great part of the technique of the lute descended to the viola da gamba, which has now yielded place to the violoncello. The violin emerged as an independent power in the score of Gabrieli (Venice, 1587). The scores of this master are the earliest attempts to create the art of instrumentation.

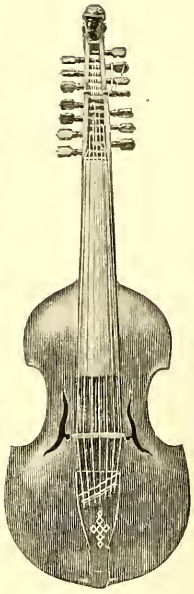
The art of violin-making proper has been conjectured to have arisen in the Netherlands, which in all kinds of cabinet and instrument making had achieved an early pre-eminence. The names of the first Italian makers, such as Duiffoprugcar, lend colour to the theory. But the genius of Italy soon elaborated the art as peculiarly congenial to itself. Gasparo da Salo and Maggini, of

Brescia, Amati, Stradivarius, Guarnarius, and Bergonzi, of Cremona, are names completely identified with the art and poetry of musical instrument making.

There can be no question that the creative atmosphere of an artistic epoch permeates every element of the nation that experiences it. In Italy, every ear was attuned to the *bel canto*; every eye saturated with the form and colour of Angelo and Raphael; every heart beat high under the mighty throb of Dante's verse, and suffered the tender charm of Tasso; every mind was awake to such questions as brought Galileo to his doom. Here, then, the patient students of those most delicate differences of result that mark the gradual progress of the art of musical instrument making to its perfection, found stimulus and appreciation. Here they could subsist upon the rewards of their craft, had time granted to concoct and ripen their varnishes, and to attune their ear to the subtile and elusive qualities of resonance bound up in the gums and cells of their pines and maples.

J. G. VIBERT. By permission, from Powers Art Gallery, Rochester, N. Y.

PREPARING FOR REHEARSAL.



VIOLA D'AMORE.

From the STEINERT Collection.

STRADIVARIUS VIOLIN.

MADE IN 1690 FOR COSMO III DE' MEDICI, GRAND DUKE OF TUSCANY.

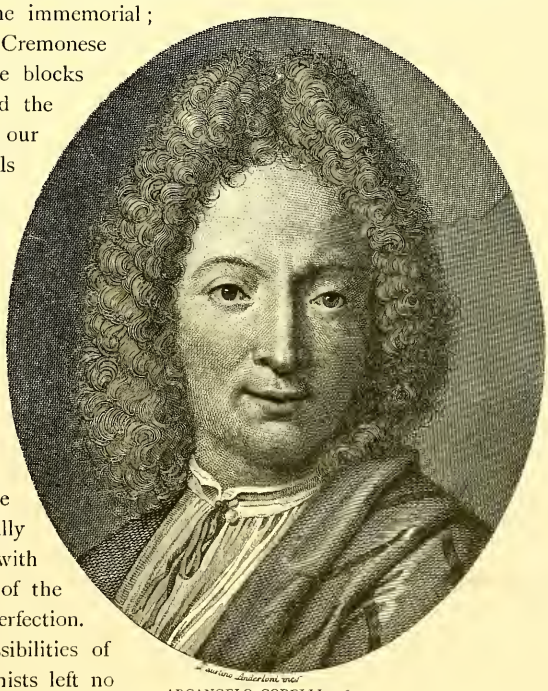
By permission of the owner, an English amateur.

The viol passed imperceptibly into the violin. There is no special feature of the violin that has not been found in one or another specimen of the earlier viol. The history of the rise of the Cremonese school of violin-making belongs to that of the Renaissance. The elegant art of musical instrument making is most sensitive to the conditions that foster the birth of creative genius. It demands highly developed mechanical knowledge and dexterity, and is the direct offspring of a well-defined national taste. The Cremonese violin was created by the art of Italian song seeking a means of mechanical expression. The difference between the quick speech and elastic, carrying tone of the Cremo-

STRADIVARIUS IN HIS WORKROOM.

nese school, and the noble but thicker, less elastic tone-quality of the German Stainer models, indicates the ineradicable influence of national taste and temperament.

The modern violin consists of (1) the head, complemented by the tail-piece to receive the strings, (2) the finger-board, (3) the body. This body in turn consists of the back, belly, and sides, perversely known as "ribs." The box thus produced is strengthened within by (4) the corner blocks, (5) the bass bar, and (6) the sound-post, which supports the treble foot of the bridge; the sound-box is perforated by the *f* holes, which give freedom of vibration to the belly, is indented by the "middle bouts" which form the waist of the instrument, and, lastly, furnished with a bridge which carries the vibration of the strings to the surface of the sound-box. The blocks were among the earliest permanent elements to arrive in the process of evolution; the bass bar had come down from time immemorial; the sound-post and bridge were perfected by the Cremonese makers, and practically completed the invention. The blocks have been cited as the feature upon which was based the construction of the viols, as such, a group of which our double bass is the only surviving member. The viols possessed neither the purity, power, nor brilliancy of the violin, but their tone was very soft and tender.

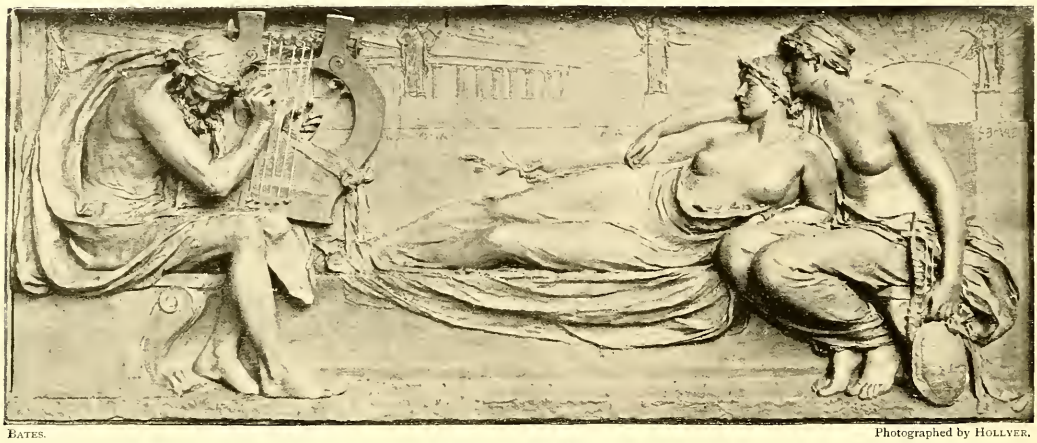


ARCANGELO CORELLI. 1653–1713.

The influence of the artist upon his instrument is clearly traceable in the development of the violin; less (and this is the rule in the perfecting of musical instruments) in the progress of the tone from purity to impurity than in the development of resonance, the elaboration of mechanical possibilities, and the increasing ease with which the instrument may be made to "speak." Thus the name of Tartini has become associated with the discovery of the phenomenon of "combination tones," first scientifically solved by Helmholtz; that of his predecessor Corelli with that development of the technique and construction of the bow which gradually pressed forward to scientific perfection. Paganini was the final exponent of the artistic possibilities of flageolet tones (harmonics). This greatest of all violinists left no school; but Liszt, who listened to him, and retired to invent an orchestral technique for the piano, furnishes an apt example of the way in which the spark of genius kindles the lamp of art.

It is significant, too, that while the voice of the violin found its perfection in Italy, the development of the bow (which in turn lengthened the finger-board) passed from the Italian fingers of Tartini and Corelli to German hands, and ultimately found its scientific evolution in France. The French bow-makers, Tourte by name, instigated by the virtuoso instinct of Viotti, created the modern bow; and Francis Tourte determined the correct construction of the head, and the curves, diameters, and weight. These measurements were subsequently investigated and expressed in mathematical formulæ by Vuillaume, whose partner, Savart, did much toward clearing up the acoustic problems involved in violin-making. Francis Tourte, in his own shop, constructed from Pernambuco wood the finest bows that have ever been made.

Poets, such as Longfellow, Holmes, Taylor, and Browning, have sung the praises of the violin, while no less a novelist than Charles Reade became foremost as its most discriminating and loving connoisseur.



BATES. Photographed by HOLLYER.

THE LAY OF HOMER.

ON CONDUCTING.

By ANTON SEIDL.

CONDUCTING! A subject, truly, concerning which much might be written, yet scarcely anything of real importance is to be found in books. Urged by the misconception of his works by conductors, Richard Wagner once took up the pen to expose some of the most grievous offences against his intentions. Berlioz also gave a few hints. A few Guides, or "Complete Conductors," have appeared in print, but these, it is to be hoped, are no longer taken seriously. The explanation of the fact that so little has been written about conducting is exceedingly simple and natural. The ability to conduct is a gift of God with which few have been endowed in full measure. Those who possess only a little of the gift can not write about it; and those who have it in abundance do not wish to write, for to them the talent seems so natural a thing that they can not see the need of discussing it. This is the kernel of the whole matter. If you have the divine gift within you, you can conduct; and if you have it not, you will never be able to acquire it. Those who have been endowed with the gift are conductors, the others are time-beaters.

Happy were the composers who were in a position to bring their own works forward, as did Haydn, Mozart, Beethoven, Berlioz, Mendelssohn, and, on occasions, Wagner and Liszt in Dresden, Weimar, and Bayreuth. Later, when theatres, concert rooms, and orchestras sprang up like mushrooms, when the cultivation of music became more and more general, the importance of conductors grew to dimensions never before dreamed of. The composers could no longer direct all performances in person, and so the responsibility of interpreting their works in the spirit in which they had been

MATERNA AS VIVIAN, IN "MERLIN."

conceived was placed upon conductors. But music went forward with such gigantic strides, great composers followed one after the other so rapidly, that it became obvious that there was a lack of men to whom had been given the conductor's gift. There was not even time thoroughly to assimilate the great compositions, and the traditional manner of performing them was lost. Tradition, that confessed screen of ignorance and impotence, became a myth and served as an excuse for time-beaters who lacked the gift. There are still time-beaters of this description who have survived the earlier period, but their screen is worn threadbare.

Now we see approach a younger generation free from prejudice, innocent of tradition, thrown upon their own resources, but conscious of the divine spark within them. The young men plunge joyfully into the whirlpool of study, pry deeply into the mysteries of the gigantic works preserved for them, plunge into the spectral world inhabited by music's heroes, receive the consecrating greetings of the masters, and give new life to the things which they have found and felt. They have made their influence tell; a refreshing, invigorating breeze blows through the corridors of music. Among the apostles of the Church each had his own way of teaching, his own gospel, but all brought bless-

RICHARD WAGNER.

then, young men — up to your way of proclaiming the looked upon the faces of our ings to mankind. Up, great task! Have you masters? Proclaim it! Have you grasped their Titanic thoughts, deciphered their mystic hieroglyphs? Proclaim the fact! Have you received God's gift of conducting? How many time-beaters are there among you? Away with them! for Edison could, if he would, invent an apparatus that would be much more precise.

Let me direct your attention, young men with the divine gift, to a thing which most of you seem to ignore, or to have never dreamed of. You may know Wagner's work never so well by heart, you may have studied and conducted Berlioz, the other Frenchmen, and modern Italians (not excepting the classic Verdi) never so successfully, your model performances shall still be incomplete if you do not understand the art of blending the scenic action with the music and song. Most of you are too exclusively musicians. You direct your efforts almost wholly to the working out of details. The result is a good musical performance, but frequently, nevertheless, one that breeds constant misunderstandings and confusion, because it is not in harmony with the scenic action. The public thus hear one

WINKELMANN AS TANNHAÜSER.

JULIUS SCHNORR VON CAROLSFELD.

SIEGMUND AND SIEGELIND.

From the Nibelungen wall pictures on the Royal Palace in Munich.

thing and see another. The secret of a performance correct in style and perfectly understood—the only proper performance, in short—is a complete blending of stage, orchestra, machinery, light effects, singers, conductor, stage hands, chorus—of everything that contributes to the representation. It is therefore my own belief, based upon experience, that he is the most successful and effective conductor—in other words he is the real conductor from the composer's point of view—who is as thoroughly versed in the technical science of the stage as he is in music. Long before the stage rehearsals began at Bayreuth the master Wagner said to me: "My boy, you must help me on the stage, behind the scenes. You and your colleague Fischer (now Hof-Capellmeister in Munich) must assume responsibility on the stage for everything that has anything to do with the music—that is, you must act as a sort of musical stage manager. You will see the importance of this yourself, and you will find that it will be of infinite effect upon your future as a conductor." Later we were joined by Mottl (now Director of the Court Opera at Carlsruhe), and naturally we undertook the unique work with tremendous enthusiasm. Wagner was wont playfully to call us his three Rhine-daughters, for the first rehearsal under his care was devoted to the first scene of "Das Rheingold." I was in charge of the first wagon which carried Lilli Lehmann, who sang the part of Woglinde. Little did I suspect that in after years Lilli would sing the part of Brünnhilde under my direction. Mottl managed the second wagon with Marie Lehmann, and Fischer the third with Fräulein Lammert, of Berlin. These machines we were obliged to drag hither and thither, raising and lowering the singers meanwhile for six hours at the first rehearsal. The master was tired out, and we three could scarcely move leg or arm; but the one rehearsal sufficed to make me understand what Wagner had said to me, and its bearing on my future. I learned to know the meaning of every phrase, every violin figure, every sixteenth note. I learned, too, how it was possible with the help of the picture and action to transform an apparently insignificant violin passage into an incident, and to lift a simple horn call into a thing of stupendous significance by means of scenic emphasis.

But, it will be urged, all this is indicated in the score; all that is necessary is to carry out the printed directions. But they are not carried out, and if, perchance, there comes a stage manager of the better class, who understands and respects the wishes of the com-

J. S. VON CAROLSFELD. From a fresco in the Royal Palace, Munich.

KRIEMHILD REFUSES TO BE COMFORTED.

poser, it happens only too often that he is not musical enough to bring about the union of picture and music at the right time and place. The swimming of the Rhine-daughters is carried out very well at most of the larger theatres; but the movements of the nixies do not illustrate the accompanying music. Frequently the fair one rises while a descending violin passage is playing, and again to the music of hurried upward passages she sinks gently to the bottom of the river. Neither is it a matter of indifference whether the movements of the Rhine-daughters be fast or slow. At a majority of the theatres this is treated as a matter of no consequence, regardless of the fact that the public are utterly bewildered by such contradictions between what they see and what they hear. Wagner often said to me, "My dear friend, give your attention to the stage, following my scenic directions, and you will hit the right thing in the music without a question." This, you will observe, is the very opposite of what you young conductors are doing to-day. I remember on one occasion hearing the break of a lightning flash ritardando in the orchestra, while on the stage the bolt was imitated surprisingly well. This was in the beginning of "Die Walküre." The musician (or better, perhaps, the educated time-beater) aimed to meddle with Nature's performance of her own trade by introducing his nicely executed ritardando, but succeeded only in proving that the stage hand who manipulated the lightning had more intelligence than he. If the musician had kept his eyes on the stage instead of on the score he would have seen his blunder and become a more careful observer of natural phenomena.

J. S. von Carolsfeld. From a fresco in the Royal Palace, Munich.

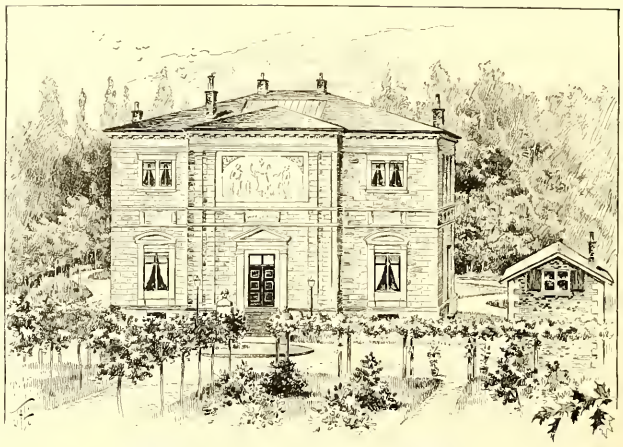
HAGEN RESTORING THE RHEINGOLD.

J. S. von Carolsfeld. From a fresco in the Royal Palace, Munich.

SIEGFRIED AND KRIEMHILD.

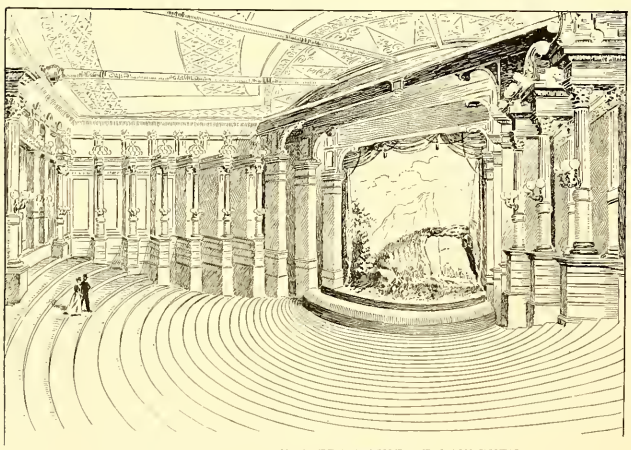
Another case: In the first scene of "Die Walküre," between Siegmund, Sieglinde, and afterward Hunding, there are a great number of little interludes, dainty, simple, and melodic in manner. Now, if the conductor is unable to explain the meaning of these little interludes to the singers, he can not associate them with the requisite gestures, changes of facial expression, and even steps, and the scene is bound to make a painfully monotonous impression. No effect is possible here with the music alone. Let me also moot a question of the greatest importance to all performances and their external effect—the question of tempi. It is simple nonsense to speak of the fixed tempo of any particular vocal phrase. Each voice has its peculiarities. One singer has a soft, flexible voice, to which distinct enunciation is easy; another has a heavy, metallic voice, which sometimes requires a longer period for its full development, or is compelled to sing a phrase slower than the other,

in order to achieve the same dramatic effect and distinctness. It was Wagner's habit to study and test the voices placed at his disposal, so as to discover the means which must be employed to make them reach the purpose designed. His tempo marks, so far as they refer to the voice, are warnings against absolutely false conceptions—not rigid prescriptions—for time-beaters who follow them would be obliged to force the most varied organs into one unyielding mould. Of course, the liberty thus given must not be abused, but used with wisdom and discretion for the securing of distinctness. The admonition which Wagner gave over and over again was: "Be distinct; speak and sing clearly; the little notes are the most important ones, the big ones will take care of themselves; always be distinct, and the rest will follow of its own accord." These are golden words, which every conductor ought always to keep in view, even while conducting orchestral compositions.



WAHNFRIED, WAGNER'S VILLA AT BAYREUTH.

Another thing: Do not let your singers scream. This everlasting forcing of the voice seems to have become almost the second nature of German singers. We scarcely ever hear on the stage nowadays, *Blick ich umher in diesen edlen Kreise*, in a dreamy, restrained tone, or a poetically ethereal *O du, mein holder Abendstern!* or a whispered *Lass ich's verlauten lös' ich dann nicht meines Willen's haltenden Haft?* (Wotan), or a playful *Du hörst nicht drauf? So sprich doch jetzt, hast mir's ja selbst in den Kopf gesetzt!* murmured into the ear of Eva. All this is sung with full voice, as if the purpose were to sing everybody else to death. Listen to the representatives of Wotan, if you want to hear how they ignore Wagner's frequent injunction, "To be sung in an almost totally suppressed tone," or to the Walther von Stolzings, and hear them scream the wondrous passages in the Prize Song: *Dort unter einem Wunderbaum*, or *Dort unter einem Lorbeerbaum*, which are marked, "As if in a complete ecstasy," and "Piano." Nor does it occur to them to retard the tempo a trifle. Everything is sung as if it were made over one and the same last. Moreover, our Brünnhildes utilize the passage, *War es so schmählich was ich verbrach?* for exhibition purposes, as if to rebuke, as early as possible, Wagner's injunction, "To be begun timidly." The manner in which the scene of the Nornir is given, if at all, is simply laughable and scandalous. Similar offences against Wagner might be adduced by the bookful; the scenic arrangements, or rather disarrangements, are so outrageous that one asks whether it is manifold stupidity or culpable carelessness with which one is called on to deal. As matters stand at present, help is only to be expected from conductors who have the divine gift. Stage managers will not become more musical, and hence conductors must devote themselves more to the stage, that the purposes of the composers may be better realized. Conductors who successfully study the stage will be able to do



INTERIOR OF WAGNER'S OPERA HOUSE AT BAYREUTH.

A FRIENDLY POWER IN EGYPT.

From the original painting by W. C. Horsley.

Photographed by FALK.

EMIL SCARIA.

something more for the singers than to drum the notes of their parts into their heads. Moreover, it would seem to be the duty of conductors to acquire a better and more refined taste in phrasing. Of course, there must exist a natural talent for this also, but one may benefit very much by frequent hearing of really great singers and by persistent study. The German singers of to-day have no idea how much they mislead and bore people when they persist in singing "straight from the shoulder," as is their favourite fashion. Unless the conductor wisely interferes here, the notion—not altogether false—that the Germans do not know how to sing, will take long-enduring root, to the great injury of the German dramatic art. I have often heard the statement made by foreign singers as a demonstrated fact that the German artists are artists in feeling indeed, and serious in their devotion, but that their singing is crude. I am almost forced to agree to this view. On the other hand, I have heard from a German colleague of Jean de Reszke derogatory remarks concerning that tenor. I give the assurance that there was much for the German to learn from the great Jean, especially his wonderful art of phrasing and his tasteful declamation. The criticism of his colleague only proved that he had no ear for phrasing.

All who were closely associated with Wagner remember how impressively and with what a variety of voices he was able to sing the different rôles for those who had been chosen to interpret them, and how marvellously he phrased them all. It is also known, alas! how few artists were able to imitate him. It always makes me sad when I think of how I saw Wagner wasting his vitality not only by singing their parts to some of his artists, but acting out the smallest details, and of how few they were who were responsive to his wishes. Those who can recall the rehearsals for "The Ring of the Nibelung," and afterward "Parsifal," at Bayreuth, will agree with me that much was afterward forgotten which had laboriously to be thought out in part later, in which work Madame Cosima Wagner was wonderfully helpful. But only the few initiated know how many of Wagner's days were wasted in useless study with different Siegfrieds, Hagens, Hundings, Sieglindes, etc. I also wish to recall the rehearsals for "Tannhäuser" and "Lohengrin" in Vienna in 1875. Then his was the task of creating a Tannhäuser out of a bad Raoul, of forming a Telramund out of a singer to whom had never been assigned a half-important rôle; and yet when, after a fair degree of success, Wagner asked for consideration on the ground that he had had to do the best he could with existing material, the critics fell upon him like a flock of wolves and dogs, as a mark of gratitude for his self-sacrificing exertions.

WAGNER'S LIBRARY AT WAHNFRIED.

Photographed by SARONY.

MATERNA.

But how about conducting? some may ask. As I said before, it is a

gift of God. A talented man can learn the technics of the art in a few days; one without talent, never! Men like Bülow and Tausig took the stand and conducted without having made any technical studies; they had the gift. Hans Richter was a horn player in the orchestra of the Vienna Opera House when he came to Wagner to copy scores and rehearse their parts with the singers. Wagner sent him to Munich to drill the chorus in "Die Meistersinger"; then, after the departure of Von Bülow, he undertook the production of "Das Rheingold," but a disagreement with the management prevented the performance. Enough; he conducted without previous lessons in conducting. I myself, though I made earnest studies of Beethoven and Wagner with Richter, never was troubled with technical practice in conducting. I went to Leipsic as Capellmeister, and out of hand conducted "Der Freischütz," "Titus," "The Flying Dutchman," "Tannhäuser," and "The Ring of the Nibelung." Thus Sucher, Mottl, Weingartner, Strauss, Mahler, and others began, and in greater or less degree they all possess the divine gift. Of course, experience strengthens one later. For instance, once in Munich I saw Levi conduct recitatives so admirably, with such remarkable precision, that I at once adopted his method of beating in similar passages. This may seem a small matter at first blush, as the difference between it and the methods of others is scarcely noticeable, but it is a great help to precision, and at the same time it promotes elasticity in the orchestra.

PETER ILJITSCH TSCHAIKOWSKY.

The conductor's gift does not always go hand in hand with that of composition; indeed, the union is found much more seldom than is popularly believed. Nor is it associated always with general musical learning. Composers are not all good conductors. Saëns is one of the best of musicians; there is no orchestral score that he can not read at the piano forte with ease; but as a conductor he has difficulty in making himself intelligible to the orchestra. Massenet, admirable as an orchestral technician and master of the larger forms in music, is nothing as a conductor. Schumann, as is generally known, played a mournful part when he stood before an orchestra. Berlioz was a marvellous conductor of his own works, but *nil* as an interpreter of the compositions of others. Liszt and his musicians were frequently in entirely different regions while he was conducting. On the other hand, Mendelssohn was a fine—perhaps a too fine—conductor; but Raff was frightful. Tschaikowsky discovered himself here in New York as a fiery, inspiring conductor of his own music. But many composers—Verdi, for example—would do well to leave the performance of their works wholly in the hands of capable conductors.

It is not the purpose of this article to teach conducting, but only to make some general observations on the subject. Musical practice is too young an art in America to warrant a search for men with a conductor's gift. The art will have to become much more stable before such talents can arise. But when music shall be generally considered a real public necessity, there will be no need to worry about conductors of the right kind; on the contrary, we shall be amazed at the sound appreciation and natural talent which America will disclose. The musical bent of the Americans is retarded in its development partly by social conditions, partly by the need of premature money-earning. Here is a field of activity for wealthy philanthropists. America does not need gorgeous halls and concert rooms for its musical development, but music schools with competent teachers, and many, very many, free scholarships for talented young disciples who are unable to pay the expense of study. To this subject I shall again recur.

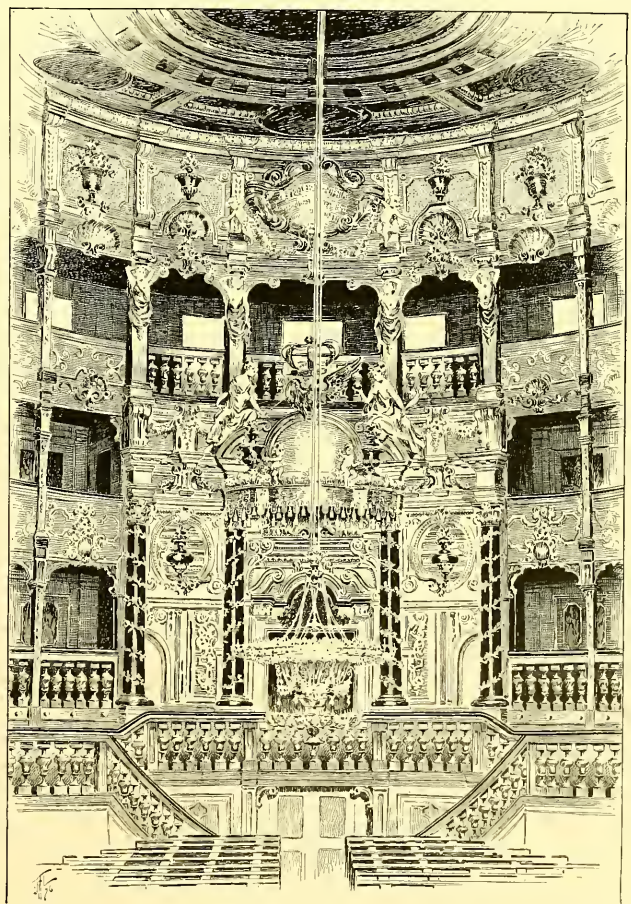
WHAT I THINK OF THE MODERN ART OF SONG.

By LILLI LEHMANN-KALISCH.

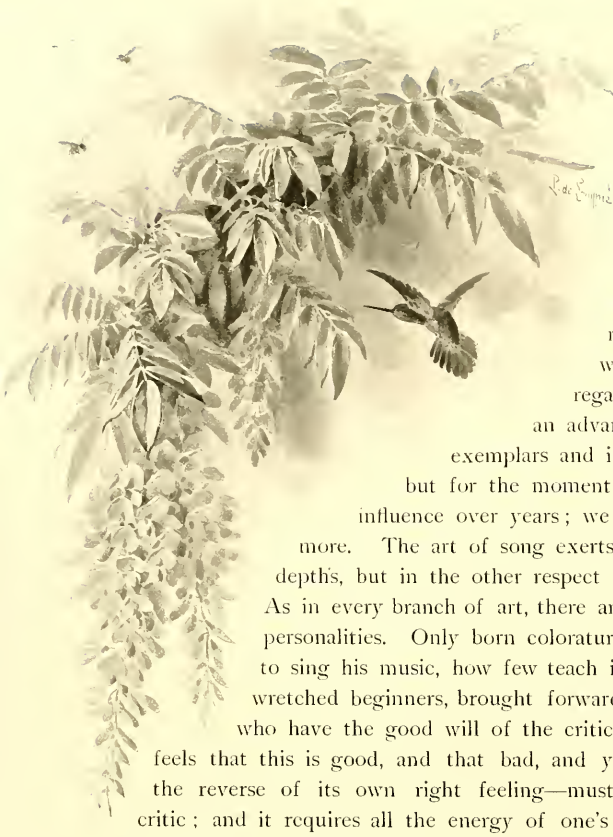
THE art of song will always be the same—only, nowadays, much less must be learned than heretofore, and of this fact the singers of the period make good use. And, unfortunately, I must confess that Wagner has unconsciously exercised a great influence upon incapables—*Nichtskönner*. In former times, particularly when Mozart was concerned, and, indeed, all the old Italian masters—Bellini, Donizetti, and Verdi (the latter in his early works)—it was required that every voice, whether soprano, alto, bass, or tenor, should be of extensive range, have good execution, a trill, etc. Wagner has, happily, swept away all these needs from the opera; but the fact that now that each syllable has a note the music is easier to sing, fosters the belief that, to sing Wagner's music well, one has only to enunciate distinctly. Why should one practise *fioriture* and trills? Many dramatic songstresses, indeed, regard it as a shame to make a simple mordente: to do this might make people believe they were coloratura vocalists.

I, on the contrary, consider that one can not sing Wagner well without singing Mozart well, and *vice versa*. True it is that Wagner makes great demands upon the voice; but possessing his sunken orchestra, he could take much license, and that his intentions are not heeded everywhere is certainly no fault of his. If all his piano and pianissimo signs were observed by conductors, orchestra, and singers, the public would marvel how singable Wagner can be. I shall only cite here, in support of my assertion, one instance, the Death Announcement—*Die Todesverkündigung*—in "Die Walküre." For the Valkyr herself, the scene is conceived as a vision, her answers to Siegmund being marked pp. for the orchestra. And what occurs habitually? The orchestra blares forth as though it were trumpeting on the day of judgment.

I do not share, as to Wagner, the views of extremists, and every reasonable artist must reject them. Every genius has its incomparable sparks from above, but even geniuses are only men, and perfection is not of this world. Why should I exalt one man in particular to heaven, where so many exist, and so much that is great has been achieved? There is room for all, but the place of each must be won and



INTERIOR OF THE ROYAL OPERA HOUSE IN BAYREUTH.



held, which last is often the most difficult of accomplishment. What is really great and sublime remains; what is small, or made imposing by artificiality, is borne away by the unceasing flight of time.

Shall we go back to the past? We shall always go back to the ancient traditions as long as these are left us. Every art, call it what we will, has rested for thousands of years upon a firm basis, which none that lay claim to artistic worth may disregard. Painting and sculpture have in this respect an advantage: their creations remain, everlasting, visible exemplars and incentives to effort. The singer, unhappily, creates but for the moment; little that he does impresses so as to extend its influence over years; we learn of it only by narration; we can not hear it more. The art of song exerts its spell at once, and can stir the heart to the depths, but in the other respect it is in truth ill-favoured.

As in every branch of art, there are now, in the art of song, but few distinguished personalities. Only born coloratura songstresses can sing Mozart. How few learn to sing his music, how few teach it, and so it goes! Through the advancement of wretched beginners, brought forward by conscienceless agents and ignorant managers who have the good will of the critics, the public is educated in stupidity. The public feels that this is good, and that bad, and yet it involuntarily asks if what it reads—exactly the reverse of its own right feeling—must not be more accurate because set down by a critic; and it requires all the energy of one's character to hold to one's opinion or to defend it. In ten different newspapers one can read, concerning the same person or work, the most varying opinions; a comparison compels merriment. The critics, too, seek to earn their bread, especially in Germany. How many can write an ordinary critique? Most of them can not sing a note; they depend upon their divine infallibility; works, performances representing years of activity, industry, and pains, are judged according to good- or ill-humour, and often dismissed with a sorry jest, while the tentatively interesting critic exalts a wretched production to the skies. This endures not, for what is beautiful and worthy remains victorious, but the judgment of the public is made no better. I have learned that among the critics are artists and unprejudiced men—particularly in America. There critics have publicly thanked artists—e. g., Niemann—for what the artist taught them; this has inspired me with profound respect for the writer in question. But how seldom is the public taught to judge! how seldom the artist amiably enlightened!

It would be difficult for me to express myself briefly on the subject of instruction in the art of song; the theme appeals to me so strongly, that I fear I should be carried too far in my utterances. I will touch on but a few points. Most people have a wrong conception of method. Some claim that the Italian is the best, others the German. Both schools, when good, rest on the same basis; they are in fact one and the same. Perhaps some people understand, nowadays, by the "German school," Wagner singing; by the "Italian," the ornate style. The layman may hold these different conceptions; to the artist, whether German or Italian, these schools have no separate existence. A good songstress must be mistress of both. This mastery is attainable through industry, endeavour, and thought, and, in my opinion, whoever does not attain it can lay no claim to the title of artist. I make no exceptions; this applies to singers as well as to songstresses. The sole difference between the old and the new methods of instruction is that formerly eight years were devoted to the study of song and acting, while now a pupil is brought out in a twelvemonth. Scarcely anything can be accomplished in this length of time.

I remember Rossi's telling me that he studied Hamlet eight years before essaying the part on the boards. Others attempt it in four weeks, and the result is and remains a failure, unless a God-

gifted genius atones for much by the divine spark. A real genius, however, only begins his study when he apprehends the defects of a conception, and is not satisfied to obey the momentary impulse of feeling. To create a rôle, to breathe life into it, to master it physically, to grow with it, to sing one's self into it, requires years; and when one has filled it a hundred times, one still smoothes down roughnesses, striving all the while to maintain proportion, greatness, dignity. How many heed all this at present?

The study of difficult exercises, the sustaining of tones, long breathing exercises, are gone out of fashion, and the scales, they say, tax the strength too severely. Yet whoever sings the scales well can sing everything easily, and therein lies the secret of keeping one's voice young and fresh to an advanced age. My mother often told me: "No one will give you a penny merely to sing in tune and by heart. When you have sung through a great rôle you should be fresh enough to begin anew. The practice of scales will never weary you; on the contrary, they are as needful to good singing as is the air to breathing." I noted all this. "A singer, too," she said, "should always have one upper and one lower tone more at her command than she requires."

MAKART. Photographed by FRANZ HANFSTAENGL.

DIE WALKÜRE.

As the study of song is difficult and exacting, the mind and body of the singer require much repose. Much speech should be avoided, for nothing injures the voice in the same degree. Two hours' conscientious daily practice is sufficient. Social functions should be avoided; a regular life led; abundant out-of-door exercise taken, and early hours for retiring kept to. Good, solid food should be partaken of in moderation; moderation and limitation are words made for the life and work of an artist. The term artist is a much-abused one. I am often pained for others, as well as for myself, when I see men and women that have had a long artistic career and have risen far above their contemporaries by genius and toil, named in the same breath with those barely out of school, to say nothing of having accomplished anything in art. This should not be. The title "artist" should be held sacred by the public and the critics, a title of honour, to be obtained only by years of service; then would greater efforts be put forth to acquire it, and many a youth wear a humbler mien. At sixteen no one, however extraordinary one's talent, can be an artist. A man must have struggled with destiny, and striven as man and artist, to become conscious of his highest aims. How shall love, grief, hatred, revenge, or compassion be depicted by him that has not known these feelings? Genius can accomplish much, but will discover this to be unattainable; then the artist must work diligently to make good his shortcomings. We must ourselves behold and experience, ere we, dignified in tone,

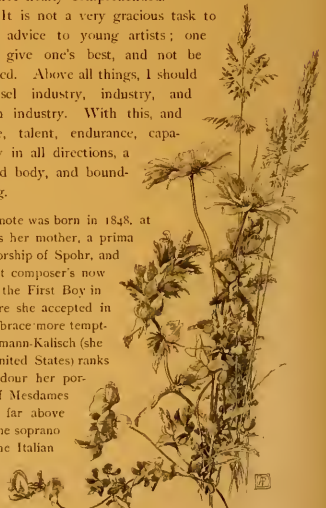
word, bearing, and expression, give back from the stage sentiments and emotions. But our managers want artists of sixteen summers. They will never find them; body and mind are at that age alike immature, and will never meet the demands of an intelligent audience. No songstress until she is thirty, no singer until he is thirty-five years of age, can achieve anything potent.

Photographed by Falk.

Lilli Lehmann Kalisch.

What do I like to sing? Everything that is noble and beautiful. Among my rôles I like most Fidelio and Donna Anna, and, equally, Isolde. Isolde enfolds all that is known as womanly feeling; for me she most embodies woman, although sinning woman. I can merge myself in her feeling, and that is the highest that an artist can claim for her creative power. Isolde is not a part: she is a complete being, *ein ganzer Mensch*. What would I not do for Mozart? I love him as one loves the sunbeams that warm, that one inhales with rapture. Wagner often cleaves my heart in twain; his is the life of a great man, with its heights and its depths. Yet it seems to me that we are indebted to Wagner not only for his works, but also for a far better understanding of Beethoven, and even more of Gluck, who is as yet not nearly comprehended.

It is not a very gracious task to give advice to young artists; one may give one's best, and not be heeded. Above all things, I should counsel industry, industry, and again industry. With this, and voice, talent, endurance, capability in all directions, a sound body, and boundless aptitude, the student in time may accomplish something.



Note.—The distinguished artist whose essay precedes this note was born in 1848, at Würzburg. Her first and, as far as known, her only teacher, was her mother, a prima donna and harpist who had appeared at Cassel under the directorship of Spohr, and who is said to have been the original heroine of several of that composer's now forgotten operas. Lilli Lehmann made her *début* at Prague as the First Boy in "Die Zauberflöte," and was first heard in Berlin in 1870. There she accepted in 1876 a life engagement, which she subsequently relinquished to embrace more tempting opportunities afforded by American managers. Madame Lehmann-Kalisch (she married the tenor Paul Kalisch during her last sojourn in the United States) ranks among the great artists of the world. In the period of her splendour her portrayal of Wagner's heroines, while in no way inferior to those of Mesdames Materna and Sucher from a purely dramatic standpoint, rose far above them in lyric excellence. She should be mentioned, too, as the one soprano of the age whose perfect vocal style makes her as acceptable in the Italian as in the German *répertoire*. The preceding essay was written by her expressly for The Music of the Modern World, in answer to a series of questions propounded for the purpose.

HANS MEMLING.

ANGEL WITH REGAL.

ANGEL WITH LUTE.

ANGEL WITH PSALTERY.

ANGEL WITH VIELLE.

THE MUSIC OF ROMANCE.

By FANNY MORRIS SMITH.

FRA GIOVANNI.

NOTHING more romantic survives in the history of romance than the titles of its craftsmen. Jongleur, minstrel, bard, minnesinger, gleeman, and troubadour remain words of most potent conjury. At their mention, love and chivalry in all their madness take form in airy fancies. Humanity possesses no legacy more valuable than the delicate halo with which the tradition of chivalry softens the grim outlines of human passions. We have, besides, a practical inheritance in the arts of poetry and song. It is the purpose of this article to trace the special contribution of the successive races of singers known as minstrels, troubadours, minnesingers, and meistersingers, to the art of to-day.

First in order of time come the jongleurs and minstrels, strolling singers, story-tellers, mountebanks (rope-dancers), and newsmongers, who had roved through Europe from the beginning of the Christian era. Whatever may be the value of the supposition which connects them with the outcast gladiatorial bands of Rome, it is certain that they were for the most part strangers in a strange land. In Italy they were usually players, exhibitors of monkeys, camels, and dancing bears, or venders of molasses, the latter known as *ceretani*. In Provence and Normandy the bands of jongleurs contained women and children, who accompanied their dancers with the tambourine and Egyptian clapper. As early as 554 Childebert promulgated stringent laws to suppress the immoralities of these animated newspapers. The jongleurs were skilful pipe and rota players, and, as we have seen, united in themselves the arts of dancing, song, and music. They did not originally compose their songs, however; these they gathered alike from knights and peasants as they wandered from hamlet to hamlet, but melody became more vivid and rhythm more piquant in their delivery.*

Burney gives a fragment in which all the accomplishments of the jongleurs are catalogued:

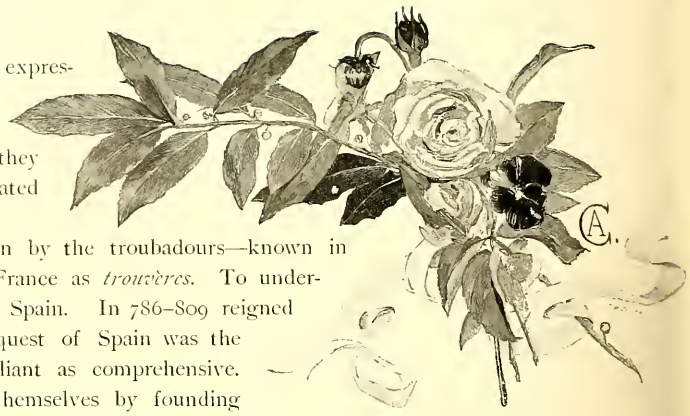
All the minstrel art I know;
I the viol well can play;
I the pipe and syrinx blow;
Harp and gigue my hand obey;
Psalt'ry, symphony, and rote
Help to charm the listening throng,
And Armonia lends its note,
While I warble forth my song.

I have tales and fables plenty,
Satires, past'rals full of sport;
Songs to vielle I've more than twenty;
Ditties, too, of every sort.
I from lovers tokens bear;
I can flowery chaplets weave,
Amorous belts can well prepare,
And with courteous speech deceive. †

During the eleventh and twelfth centuries the jongleurs were engaged in the service of the troubadours and minnesingers, at first as accompanists (on rota, rebec, lute, and fife ‡); this was their most respectable epoch. As their noble masters caught the art of instrumental music, the jongleurs in turn increased their accomplishments and became the disseminators of the compositions of their patrons. Later they combined acting with music, and from the latter half of the twelfth century, throughout the thirteenth, as the Passion plays of France and Germany became popular in the vernacular, the jongleurs gradually wrested their performance from the clergy. At first allowed to play in the grounds adjacent to the church, they presently invaded the porch, and ultimately the sacred edifice itself. Adventurers, outcasts, and Ishmaelites, their nimble wit, buffoonery, and instinct for

* History of Music, by Emil Naumann. † Quoted from Sismondi's Literature of Southern Europe. ‡ Embryo flute.

dramatic effect born of their trade, found welcome expression in their acting. They appealed to human nature, and voiced it. Thus the service of the jongleurs to art was that of birds of passage: they carried and scattered seeds that presently germinated in vigour and beauty.



The next step in poetry and song was taken by the troubadours—known in Italy as *trovatore*, in Spain as *trobadore*, and in France as *trouvères*. To understand the art of the troubadours we must go to Spain. In 786–809 reigned Haroun al Raschid, Caliph of Bagdad. The conquest of Spain was the beginning of an era of Arabian culture as brilliant as comprehensive. Haroun al Raschid and his race distinguished themselves by founding schools and libraries, and, under their fostering care, mathematics and astronomy, botany and medicine, poetry and music, all made immense strides.* Nor was the line of Abd-el-Rahman, who in 755 set up the Ommiad power in Spain, less generous in its love of culture. Relics of the Moorish civilization everywhere exist. Even England, for instance, accepted the Morris (Moorish) dance, the lute (*el-oud*) and the rebec (*rebab*). Names of musical instruments derived from the Moors in Spain occur in almost every European language.† Arabia, however, possessed a treasure even more dainty and precious than the art of instrumentation; her poetry moved in verses under the impulse of accent and was embellished with rhyme. The Latin and Teutonic languages possessed metre indeed, and the former quantity and the latter alliteration, but neither had developed rhyme.‡ Under the impulse of the generous Moorish culture—to which Jews, Mohammedans, and Christians were alike welcome—arose a school of poetry as brilliant as delicate, full of a charm as elusive as the bubble that swims gloriously in the sunlight and vanishes at a touch. In the exquisite art of the troubadour, the dainty progress of the metre and the brilliant tone colouring of the vowel rhymes made a music addressed first and principally to the ear. It is interesting to trace in its poetical forms the same artifices which lie at the base of our modern music. In the troubadour verse the anticipation of memory which has seized the sonorous termination of the line is alternately whetted, disappointed, and at last gratified, exactly as it is to-day in music, by the tonic, and its train of deceptive and complete cadences. The delight of the troubadour poetry and that of modern music alike depend upon the strength and training of the memory for specific sounds.

The language which finally separated into the differing tongues of Provence, Spain, and Portugal was at its birth the common tongue of the Latin races; and while Provence became the country of the troubadour, *par excellence*, Arabic principles of metre and rhyme have determined the evolution of the poetical forms of modern Europe, and therefore of all its forms of melody, since the latter is but the wine that sparkles in the wineglass of versification. I subjoin a fragment of a poem on distant love, which illustrates the peculiarities of rhyme cultivated by Arabian and subsequently by troubadour poets:

Angry and sad shall be my way
If I behold her not afar;
And yet I know not when that day
Shall rise, for still she dwells afar.
God! who hast formed this fair array
Of worlds, and placed my love afar,
Strengthen my heart with hope, I pray,
Of seeing her I love afar.#

And so on throughout the whole poem.

In the languages of Greece and Rome the pronunciation of each syllable occupied a fixed and definite length of time. The relative duration of the syllables divided them into two classes, the short

* Sismondi. † Carl Engel. Musical Instruments in the South Kensington Museum.

‡ Rhyme for purposes of emphasis was known to the later Latin poets. It occurred early in the scaldic poetry of the Norsemen (not Germans), but may have been imported from the Orient by these indefatigable wanderers. # Sismondi.

D. Appleton & Co. Photogravure Goupil

Choir Boys

From a painting by E. K. Blashfield.

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and the long. These short and long syllables entered into certain definite combinations called feet, which in turn united themselves into verse lines of various but definite construction. The versification founded on these principles so exactly resembled the metrical contents of classical music that Rudolf Westphal has been able to analyze the rhythms of Bach and Beethoven into the characteristic metres of Greek poetry, which he declares to have been rediscovered by the classic masters of music, in obedience to certain laws of metrical motion fundamental to human nature. Westphal's * discovery (which destroys the old theory and practice of phrasing in accordance with the measure bars), on which Riemann and his school base their phrasing, restores life and intelligibility to these magnificent tone poems of the old masters, and incidentally vindicates their right to the name classic, as opposed to popular, rightly bestowed upon the modern productions that have wandered so far from the song-formed music descended from troubadour and minnesinger.

Modern poetry is also composed of syllables united into feet. But here the distinction turns on accent. The Provençal poets built their verses out of accented trochees (– ⏑) and iambics (⏑ –), preferably iambics. The Spaniards preferred the trochee, and in their heroic poetry made use of the dactyl (– ⏑ ⏑) and the amphibrach (⏑ – ⏑). Thus, as every possible form of verse, whether dependent on quantity or accent, has at some time been intensified by melody, instrumental as well as vocal music

G. F. WATTS. Photographed by HOLLYER.

SIR GALAHAD.

* Westphal also shows the presence of *Minnelied*, church hymn, and dance song in the sonatas of Beethoven, and of the *Minnelied* in the instrumental fugues of Bach, and says that Walther von der Vogelweide is Bach's "Meister" in rhythm and form—a very natural deduction, since instrumental fugue was developed from the vocal polyphonic song.

to-day is full of these poetical motions. This explains why Thalberg exhorted his students to study singing as the foundation of piano-playing, and why Leschetitzky lays it down as a rule that his pupils shall hum the themes as they practise. "You will never sing a passage as badly as you play it," he says. The voice leads back to the lost feeling for the metrical construction and motion of the verse form from which the theme has been derived, and makes it intelligible. It is a matter of experience that musicians who play from the singer's standpoint are as invariably popular as those who neglect it are disliked.

THE SONG.

The troubadour poems were always accompanied by music, and though few of these twin melodies are known, and even the verse forms in which the poems were cast have for the most part fallen out of use, modern music is full of compositions which bear their names, and to a degree express their sentiments. Such are the serenade (evening song) and aubade (morning song), belonging to the chanson or canzonet; the roundelays, which always return to the melody which begins them; the pastourelle, descriptive of Arcadian love; and the dance songs, among which the round dance, accompanied by song and ballad, has descended in unbroken line to the modern waltzes by Strauss and his contemporaries, while the pasquinade and the election campaign song perpetuate the matter without the manner of these early singers.

The poetry of the troubadour was the precursor of our modern poetry throughout Europe. Even the Church succumbed to the spell, and the great Latin hymns—The Celestial Country, by Bernard of Cluny (died 1153), Dies Iræ, by Thomas of Celano, and the Stabat Mater, by Jacopone (died 1306)—constitute immortal fruits of the power of rhyme. These hymns entered the Church through the door of music. They arose from the sequence, which the congregation sang, after the Kyrie and the Alleluia.

Certain melodies of the troubadours and the minnesingers which have been preserved in their original notation have lately been deciphered by Stade and Liliencron. The surprising fact comes out that many of them are written in our modern major and minor keys. The church music of the troubadour epoch was slowly feeling its way onward through the use of the old Greek modes; and these peoples' melodies must have gradually impressed themselves upon the religious music of the day until they supplanted the artificial modes of the Church. The ear of the unschooled troubadour guided him to the only normal relationship of intervals, as Helmholtz finally demonstrated it not many years ago. Thus the troubadours were not far wrong when they maintained that their songs were found, not created by themselves—"a certain sweet gift from above."

MICHEL ANGIOLO AMERIGHI.

YOUNG MAN SINGING.

I subjoin fragments of two troubadour songs, translated by Harriet Preston.* The first is by Peter of Auvergne :

After photograph by FALK.

MME. KRAUS-SEIDL AND EMIL FISCHER IN "DIE MEISTERSINGER."

Now unto my lady's dwelling
Hie thee, nightingale, away,
Tidings of her lover telling,
Waiting what herself will say.
Make thee ware
How she doth fare;
Then, her shelter spurning,
Do not be
On any plea
Let from thy returning.

When the bird of grace excelling
Lighted on her beauty's ray,
Song from out his throat came welling,
As though night had turned to day.
Then and there
He did forbear,
Until well discerning,
Hear would she,
Seriously,
All his tale of yearning.

The following three verses from an aubade, anonymous, but evidently by a woman, are, in the opinion of their translator, the finest flower of Provençal poetry :

Under the hawthorns of an orchard lawn
She laid her head her lover's breast upon,
Silent until the guard should cry the dawn.
O God! O God, why comes the day so soon?

One kiss more, sweetheart, ere the melodies
Of early birds from all the fields arise!
One more, without a thought of jealous eyes.
O God! O God, why comes the day so soon?

And yet one more, under the garden wall,
For now the birds begin their festival,
And the day wakens at the sentry's call.
O God! O God, why comes the day so soon?

The rise of minnesong (*circa* 1152) (*Minne*, love) came close at the heels of the troubadour of the Latin races. It resembled the art of Provence, in that music and poem, and often dance, were born together. But the genius of Germany soon determined a new set of poetical forms—prominently the song (*Lied*), lay (*Leich*), and proverb (*Spruch*). As might have been expected, the delicious concord of sweet sounds that often took the place of ideas with the Provençal did not long satisfy the serious-minded German. Furthermore, the latter was methodical, although in dead earnest in the serv-

MONUMENT TO HANS SACHS.

* Troubadours and Trouvères: by Harriet Preston.

ice of Frau Minne, and even took the eating, drinking, and dance songs, which he shared with his lively neighbour, very seriously.

To the troubadour, however seething his passion—and coarse and brutal it often was—still love, or war, or politics, or whatever the theme that occupied heart and tongue, was, after all, but a kind of a game.

FRANZ ABT. 1819–1825.

The following *Minnelied*, by Walther von der Vogelweide, breathes quite another spirit. I quote Naumann :

> Love is neither man nor woman ;
> Soul it hath not, nor yet body,
> And no earthly sign or token.
> Though the tongue of man hath named it,
> Never mortal eye hath seen it ;
> Yet without it can no creature
> Win Heaven's pitying grace and favour ;
> Nor where love is will there linger
> Aught of fraud or baseness ever.
> To the traitor, the false-hearted,
> Love hath come not, cometh never.

German minnesong, though sung by noblemen, during its whole course struck its roots through the artificial conventions of court and courtier, deep into the life and often into the spontaneous song of the people, and is therefore more heartful than its prototype. The dance song and the cradle song, for instance, have drawn their inspiration directly from the people in unbroken sequence to the present day. German minnesong, too, while it reflected the relations of the sexes as in a mirror, and changed as morals or manners changed, always gave a certain peculiar fealty to the nature of woman. It wooed her self-respectingly or extravagantly, as a lady, a lovely maiden, or a foolish peasant girl, but seldom lightly.

Lastly arose a very different era of song, and a very different singer.

Whereas the troubadours were nobles, singing the glories of a cult that, as Sismondi well says, represented but the idealization of a code of ethics that never became practical, and the minnesingers—nobles, or poets allied to nobles—wrote and laid the foundations of the great national poems of their race, the meistersong became the heritage of the guilds of craftsmen who wrought out the prosperity of their nation.

FRANZ SCHUBERT.

Then came the time when poetry lapsed into a trade, and the *Gumpelmann* (gleeman), the travelling journeyman poet-to-order, rounded to the zenith of his career. Above the gleemen arose an educated class of wanderers known as masters, and later as mastersingers. Their stock consisted of fables, stories (*Lügenmärchen*), minnesongs, *Jagdlieder*, dance songs, *Sprüche*, riddles, prayers, songs in praise of the Virgin, political poems, and songs from the heroic legends.* The curious contest in which Master Frauenlob debated the question already raised by the great minnesinger Walther von der Vogelweide, as to whether *Weib* (wife) or *Frau* (lady) was the title most honourable to woman, and decided (contrary to the judgment of Vogelweide) in favour of *Frau*, marks the increase of the weights and measures of this world in the realm of poetry.

Presently arose the great towns ; the mastersinger passed easily into the ranks of the guilders and spoke their thoughts. Popular poetry went on amid the rural classes, just as it always goes on, by instinct, an unconscious expression of feeling. But meistersong became distinctly urban. It was all managed exactly like the competitions and honours awarded to other classes of manufacturers ; was contended for by apprentices and

* Scherer : History of German Literature.

masters; was governed by rule, hedged in by precedent, and was productive of genuine enjoyment to the producers, less to posterity. As passion and emotion escaped, sentimentality crept in, and these pedantic productions flourished under such titles as "Maidenly Grace," "The Blue Cornflower," and "A Melody of Roses."* Then came the inevitable sequence of dramatic art.

Romance may be defined as the idealized relations of human beings to each other. Chivalry and the highest songs of chivalry represent the love of man and woman, of knight and squire, of defender and helpless, raised above the selfish and grudging relations of common life. In the ethics of chivalry the cords that bind humanity together strengthened and tuned by the dexterous hand of Christianity, gave voice in music. As the last echo of romantic chivalry died away, another form of art arose—the drama—that practical representation of the play of the passions and actions of mankind upon each other; and in Hans Sachs, the great meistersinger of Nuremberg, we have the author of no less than two hundred dramas and fifteen hundred narratives, besides the four thousand odd mastersongs which emanated from his fertile pen.

Thenceforth Music and Poetry trod different paths, and as they pressed onward they left Dance far behind them. Thus it has befallen that Heine and Goethe could not create the melodies that composers like Schubert and Franz and Abt have wedded to their verses, and that the very tradition of the dance poems that once gave rhythm to song is fast escaping the memory of modern music and poetry.† But the adequate interpretation of modern music, the form and motion of which are, as I have shown, directly derived from poetry (as well as dance), can only be accomplished by study of and familiarity with poetry. The habit of reading poetry aloud is a most potent aid to good instrumental music. Nothing will take its place. If the musician can not make verses, he must at least be able to recognise and to feel them.

THE ABODE OF THE MASTERSINGERS.

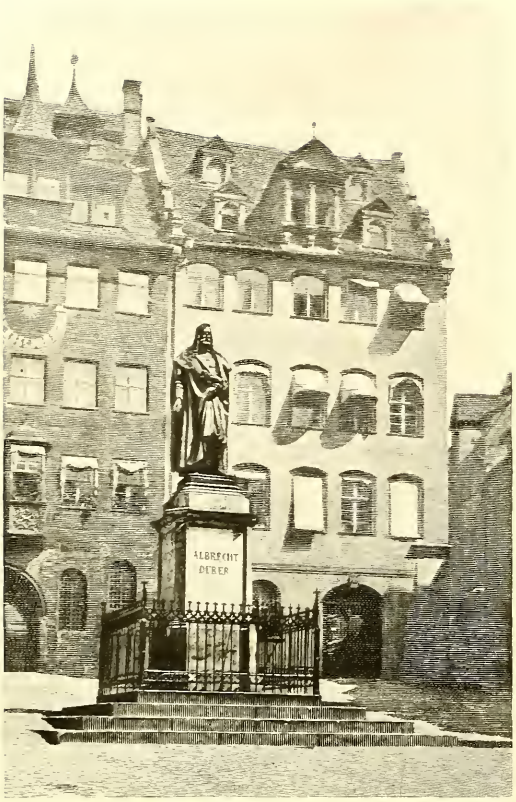
By F. A. SCHWAB.

THE anachronisms that symbolize progress, in the conventional sense of that word, do not mar the general effect of the picture of Nuremberg. Thousands of dwellings with huge gables, narrow casements, and ornate balconies; turrets overhanging every street angle; bridges with parapets thick enough, one would fancy, to defy most modern projectiles; fountains and gates carved with the loving care that the latter-day struggle for life has made a thing of the past—all these sights recall the epoch of poetry and song, that reached its climax in the fifteenth and sixteenth centuries, and stand personified for the actual reader in the historic-romantic figures of Albert Dürer and Hans Sachs.

Nuremberg's direct connection with the story of music is established through the brotherhood of the mastersingers, whose conspicuous and most popular representative was Hans Sachs, the renowned cobbler-poet. The singular theories and practice of the corporation, embodied in their

* The forms of mastersong (which involved the melodies) coincide with the form of the first movement of the modern instrumental sonata. Scherer gives it thus: "The compound stanza was made up of two equal parts, called *Stollen*, and one unequal part, the *Abgesang* (descant), and from the music which has been preserved to us we see that the descant often led back to the melody of the *Stollen*." This, however, corresponds to Naumann's description of the *Minnelied*. He gives the meistersong as consisting of at least three strophes, the first two containing two stanzas each, the last only one, which often led back to the melody of the first. The variation from *Minnelied* arises from the fact that the melody of the second strophe differed from that of the first. Sonata form reduced to its simplest terms consists of a first theme, a second theme, a middle part leading back to the first theme, followed by the second theme as at first.

† The Celtic bards of Wales, Ireland, and Scotland, enormous as was their influence upon the history and the art of their own nations, constitute a special class, the history of which falls outside the limits of this paper.



MONUMENT TO ALBERT DÜRER.

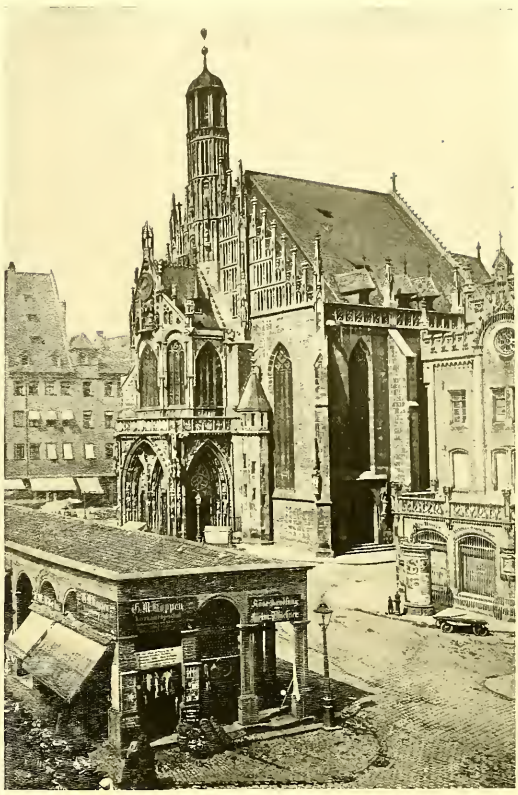
town, with its historical memories and enduring visible beauties, has become, so to put it, the common artistic property of all nations. Its fortifications are still in good condition, and its Burg, or stronghold, originally built by the Emperor Conrad in 1024, enlarged by Frederick Barbarossa in 1158, and restored in 1855, was in its day a wonder, for it withstood the onslaught of Wallenstein, the hero of the Thirty Years' War. Nuremberg's principal churches are the Lorenzkirche, commenced in 1287, and conspicuous by its magnificent portal; the Frauenkirche, built in 1361 on the site of a synagogue destroyed during the period of the persecution of the Jews; and the Sebalduskirche. Two fine monuments adorn two of the squares, one to Albert Dürer and the other to Hans Sachs. Der schöne Brunnen ("the beautiful fountain") merits its name; begun in 1385 by Meister Henri le Baliez, completed in 1396, and restored in 1821, it forms a Gothic pyramid almost twenty metres high, and bears twenty-four statues —Charlemagne, Godefroy de Bouillion, and Clo-

tablatura or code of rules, are still attractive to the student, but would be wholly unknown to the public at large, had not Richard Wagner chosen the city of Nuremberg and its principal character as the leading factors of one of his most remarkable works. "Die Meistersinger von Nürnberg," because of the broad vein of human interest that pervades the drama, and the rare felicity with which the atmosphere of the ancient town is reproduced in tone and sentiment, is likely to outlive, in the opinion of many of the composer's most enthusiastic admirers, his more ambitious flights in the realms of legend and mythology. Whatever view may be taken of Wagner's gift of melody, in the usual acceptation of the term; whatever critical verdict may be formulated as to the æsthetic or dramatic significance of his characters, the poetry and splendour of the musical presentation of the mediæval city and its personages have compelled recognition and applause in every land. It is no exaggeration to say that, since the world has grown familiar with "Die Meistersinger," the venerable

DÜRER'S BIRTHPLACE.

vis; Judas Maccabæus, Joshua, and David; Cæsar, Alexander, Hector, and Moses; seven prophets and seven electors. Other fountains are the Tugendbrunnen, of bronze, erected about 1589, and the world-famed Gänsemännchen ("little man with the geese"), a gem of Peter Vischer's, which has become familiar, through engravings, to art lovers in every corner of the globe. The tomb of Saint Sebald, which may be seen in the Sebalduskirche, is also the work of the same founder. He bestowed upon it thirteen years of toil, and when the task was completed was refused payment by the local authorities. Nuremberg, however, was not a republic, and a keener sense of gratitude would not have shaken the foundations of a time-honoured proverb. Though the ancient city and its rulers and burghers had their petty ways, just as have other towns and mortals, the record of weaknesses has grown dim with age, and one can look back upon the abode of the mastersingers and its worthies, through the softening haze of centuries, with unalloyed sympathy and interest.

THE SEBALDUSKIRCHE.



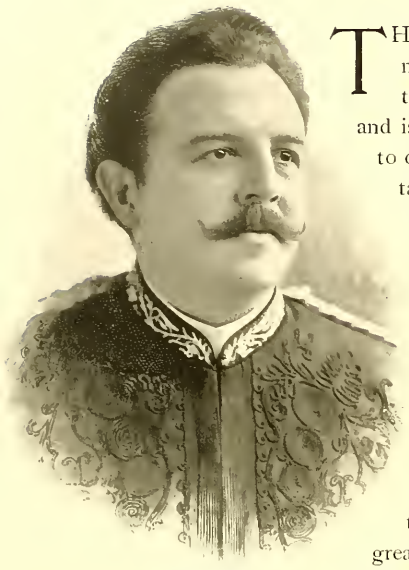
FRAUENKIRCHE.

NOTE.—The monument to Dürer has a special fitness in these pages, because he so completely represented in himself, and delineated in his pictures, the strongest and best features of the guild epoch, one of the most striking manifestations of which was the art of mastersong. To his pencil we are indebted for many of our most vivid impressions of the meaning and expression of these burgher lives. In his day the guilds had struggled into a peculiar culture, new in Europe, perhaps new in the world—a culture born of a determined effort made by the industrial classes to develop the arts within the boundaries of an industrious, orderly, and decorous civilization. Whereas freedom and license had been the informing instinct of the arts developed by the nobles, and even by the great trading communities of pre-Christian time, the guilds of the middle ages, tasting a civilization born of industry and law, sought to develop art within law, and in so doing wrought out the civilization of to-day.

Dürer left few musical pictures, but in the Town Hall of Nuremberg is a fresco by him of the "Town Musicians," which is of much historical value, as determining the condition of instrumental music in his century.

ARTISTIC BANDS.

By VICTOR HERBERT.



Photographed by FALK.
VICTOR HERBERT.

THE important part that military bands have taken in the development of musical knowledge in America can not be overstated. In this land of the free a musician can seek engagements where he will, and is not compelled to accept enforced service. This freedom has drawn to our country the best musicians of the world, and has fostered native talent. In consequence of these conditions a band conductor has at his disposal artistic material, which has so stimulated public taste that to-day we have concert military bands bidding for the appreciation and support of music-lovers of every degree of culture. It would be interesting to analyze the popular preference for bands over orchestras, if space permitted, but the fact can be clearly demonstrated. There are to-day large and expensive concert bands which travel from State to State over the entire continent, while the orchestras have to limit their *tournées*.

From the old bands which depended on the loud brasses and drums, all forced to their utmost to make the most noise possible, to the bands of the present day which interpret the works of the greatest so as to satisfy even the most exacting musician, has been a hard but glorious struggle up the steeps of Parnassus, and to Patrick Sarsfield Gilmore belongs most of the glory. Mr. Gilmore knew men and music, and through his knowledge of both he held the masses and led them. In each programme there was something that made each auditor a better man musically, and prepared him for another step ahead. The compositions of Wagner lend themselves readily to the transition from orchestra to band, a quality due to the prominence given the wood and brasses in all his works. A remarkable example of this may be noted in "Elizabeth's Prayer," where the wood-winds are used alone; and in many of the most beautiful passages in the "Nibelungen" the strings are not used at all. Wagner was the first composer to recognise the possibilities of these sections of the orchestra, and to him is due the credit of enlarging them. For this reason, since Gilmore's time, every band conductor makes a feature of his great overtures, and a year's programmes will show many concerts exclusively devoted to Wagner. As the repertories of bands have increased, the demand for new tone-colour effects has caused new instruments to be made, so that to-day the composer or adapter has a wide range in registrating. The use of compositions originally written for orchestras has caused a great increase in the wood-wind section of the bands—flutes, oboes, clarinets, and saxophones—of which every band should have a quartet—bassoons, and contra-bassoons. These additions make the repertory of the band universal. The greater sustaining power of the wood-winds gives a beautiful richness of harmony, and relieves one from the torture of listening to the scratchiness of poorly played strings.

Photographed by SARONY.
PATRICK S. GILMORE.

D. Appleton & Co.

Photo-gravure Goupil

The Merry Musician.

From the painting by Gerard van Honthorst.
In the Museum at Amsterdam.

THE EVOLUTION OF THE BRASS BAND.

By FANNY MORRIS SMITH.

THE DRUM MAJOR.

THE military brass band is the most modern of all the varieties of the music of to-day. Not that trumpets and horns have not been linked with war and religion from time immemorial. There were the "lamps, pitchers, and trumpets" of Jewish celebrity, and there is the primitive ivory war horn, stained with the blood of warriors, of contemporary Africa. But the wind band, planned to furnish concerted music, is the work of our own century. The origin of the band takes us back to the epoch of the guilds. The bagpipe and the shepherd's pipe had always been the companions of the wandering minstrels, but in the thirteenth century these landless, and therefore homeless, wanderers began to congregate in towns and cities, and gradually to obtain recognition and sanction in their calling. They soon began to form guilds, which so strikingly resemble the musicians' trades unions of to-day as to justify imputing the paternity of the latter to them. The guilds of the thirteenth century enrolled their members, chose a head, not a walking delegate, but a piper king, who was called, however, the Vicarius, or the *locum tenens*. It was the duty of the piper king "to see that no player, whether he be piper, drummer, fiddler, trumpeter, or performer on any instrument, be allowed to accept engagements of any kind, whether in towns, villages, or hamlets, unless he had previously enrolled himself a member of the guild." As the last surviving member of one of these guilds died in 1838, the idea and the animus of the musicians' union has had a practically unbroken descent of six hundred years. One of the earliest guilds (known as the Brotherhood of St. Nicholas) was founded in Vienna in 1288.* It elected as "protector" Count Peter von Ebersdorf, who organized a "Court of Musicians," and obtained for it an imperial charter. In England the pipers and fiddlers obtained similar high patronage, in consequence, it is said, of having saved the fortress of Chester from the Welsh. "The minstrels who were attending the festivities there marched out with all their instruments playing, which so alarmed the enemy by the vastness of the sound that they fled precipitately."† But the progress of band music was extremely slow in England. A curious example is Gardner's assertion, in the Music of Nature, that the trombone might have been lost if one of these instruments (made of bronze, the upper part and mouthpiece of solid gold) had not been dug up at Pompeii. The King of Naples sent it to George III, and from such exhumed specimens the instruments called *tromboni* by the Italians have been fashioned.†

A MEXICAN BAND.

As a matter of fact, Nuremberg had long been famous for the manufacture of brass wind instruments.

* A hundred years later the Austrian Government placed this guild under the control of a regularly appointed board.

† Music of Nature, by William Gardner.

Schnitzer, in Nuremberg, toward the end of the sixteenth century manufactured trumpets inlaid with silver and gold, which were purchased by German princes and high ecclesiastics. Still earlier, about 1520, Hans Meuschel, in Nuremberg, made fine trombones said to have been entirely of silver, and his reputation extended as far as Italy. Pope Leo X summoned him to Rome, commanded him to construct some trombones of silver, and rewarded him handsomely.* Ghent was another famous place for the manufacture of musical instruments.

TAPS.
U. S. CAVALRY BUGLER IN FULL UNIFORM.

Gardner quotes from Percy's Ancient Poetry a description of a still more ancient minstrel that was produced in a pageant at Kenilworth Castle in 1575, when the Earl of Leicester entertained Queen Elizabeth there:

A person, very meet seemed he for the purpose, of a forty-five years old, apparalled partly as he would himself. His cap off; his head seemly rounded tonsure wise: fair kembed, that with a sponge daintily dipt in a little capon's grease was finely smoothed, to make it shine like a mallard's wing. His beard smugly shaven, and yet his shirt, after the new trink, with ruffs fair starched, sleek'd and glistening like a pair of new shoes, marshalled in good order with a setting stick, and strut, that every ruff stood up like a wafer. A long gown of Kendal green, after the freshness of the year now, gathered at the neck with a narrow gorget, fastened afore with a white clasp, and a keeper close up to the chin; but easily, for heat, to undo when he list. Seemly begirt in a red caddis girdle; from that, a pair of capped Sheffield knives hanging a' two sides. Out of his bosom was drawn forth a lappet of his napkin [handkerchief], edged with a blue lace, and marked with a truelove, a heart, and D for Damain, for he was but a bachelor yet. His gown had long sleeves down to midleg, lined with white cotton.† His doublet sleeves of black worsted; upon them a pair of poynets of tawny chamlet, laced along the wrist with blue threaden points; a wealt towards the hand of fustian-a-napes. A pair of red neather stocks, a pair of pumps on his feet, with a cross cut at the toes for corns, not new indeed, yet cleanly blackt with soot, and shining as a shoeing horn. About his neck a red ribbon suitable to his girdle. His harp in good grace dependant before him. His wrest [tuning key] tyed to a green lace, and hanging by. Under the gorget of his gown a fair chain of silver as a squire minstrel of Middlesex, that travelled the country this summer season, unto fairs and worshipful men's houses. From his chain hung a scutcheon, with metal and colour, resplendant on his breast, of the ancient arms of Islington.

DENNEULIN.

A SAD RECITAL.

Such magnificence betokened a substantial appreciation of his art, only attained by a few mé-

* Carl Engel.

† The white cotton of Elizabeth's time was a woollen fabric.

NUREMBERG.*

nestriers on the Continent—hardly by a member of a piper's guild. All the minstrels did not enter the guilds, however. Many attached themselves to princely houses and were reckoned as part of the proper establishment of their hosts. Others joined the army as fifers and drummers. In France the minstrels (*ménestriers*) organized into guilds similar to the Austrian. The most important was "St. Julien de Ménestriers," the members of which were mostly players on stringed instruments. Their chief was called "Roy des Violons," a title in which Louis XV confirmed the famous Jean Pierre de Guignon. The Confrèrie de St. Julien de Ménestriers possessed a chapel and dwelling house for the use of the order. †

The curious restrictions by which the social instinct of the middle ages strove to define the social status of every calling were manifest in the development of the wind band. Trumpets and kettle-drums were strictly forbidden to ordinary minstrels, being reserved to the exclusive use of nobles and princes. In certain towns, if more than five (or six) pipers played at a citizen's wedding, both the citizen and the town piper were fined, the "full band" being reserved for civic and religious occasions. Queen Elizabeth's band, on the contrary, consisted (1587) of ten trumpets and six trombones, besides a few other instruments. Her father is said to have possessed one of fourteen trumpets, ten trombones, four drums, two viols, three rebecs, one bagpipe, and four tambourines. According to Nordau's theory the race must have reached an abyss of brazen degeneracy such as would have turned Wagner giddy. The town bands were more hopeful—they did not bray, they squeaked in an assemblage of fifes, shepherd's pipes (*schalmey*), a kind of tenor oboe (*bombard*), horns like cow's horns with six holes and a mouthpiece (*zinken*), bagpipes, and viols, all of which played the melody together. As we approach the modern band we find these various instruments separating into quartets. Louis XIV intrusted Lully with the organization of regimental bands, which should become part of the regular army. These French

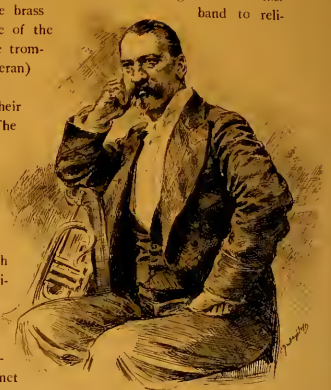
SARONY, photographer.

J. PHILLIP SOUSA.

* Luther called Nuremberg "the eye and ear of Germany." It possessed a sense of humour peculiarly its own. The carnival plays with which it delighted itself in the fifteenth century made a permanent impression on the development of German drama.

† Naumann.

bands consisted of a quartet (soprano, alto, tenor, bass) of oboes, with regimental drums. Lully wrote many marches for them. The relation of the brass band to religious music meantime continued close. As an example of the artistic usage of the period may be cited "a choir of five trombones which wove around a simple four-part choral (Lutheran) a richly figured and most effective accompaniment." *



ARBUCKLE.

Meantime the royal trumpeters (who accompanied their lords to camp) became attached to the cavalry service. The trumpet in its primitive condition could be played only in harmonics, which led to filling out the missing intervals of the scale with instruments of different pitch. But, thanks to the German guild of "Royal Trumpeters and Army Kettledrummers," which required an apprenticeship of several years from its members,† the technique of the trumpet in Bach's time had become much developed. His use of it is far beyond the ordinary resources of the modern player.

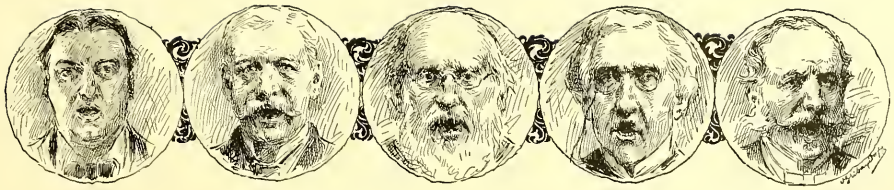
The trumpet ultimately acquired valves, but the invention and improvement of the clarinet began the era of the modern brass band. The evolution of wind instruments has already been traced in these pages. Their employment in the rapidly developing orchestra showed the way to their combination into the artistic wind band. The source from which the German military bands obtained their present organization was a civilian, Wieprecht, who, full of the idea of artistic band music, after long importunity succeeded in introducing his scheme of instrumentation (at the expense of the commanding officer) in a single Prussian regiment. As a consequence, in 1838 Wieprecht was appointed director of all the guards' bands in Germany. In France, Sax, backed by the enthusiastic support of Berlioz, succeeded in executing similar reforms in the armies of Napoleon III. Beethoven, Cherubini, Spontini, Berlioz, Mendelssohn, and Meyerbeer have written (sparingly) for the brass band, but the fanfares and hallalis of war and chase have made their way into every corner of the literature of operatic and instrumental music.

LEVY.

NOTE.—Brass wind instruments, of late years, often appear in solo in band concerts. In the annals of this class of virtuosity the names of Levy and Arbuckle are closely associated with the memories of Gilmore's famous concerts. Arbuckle was undoubtedly the better musician of the two rival players; but no such shower of brilliant notes—every one a spark of white fire—ever fell from a cornet as that evoked by Levy in his prime. His mellow, exquisitely pure tone, and astonishing technique, will scarcely be equalled in this generation.

* See article on the Wind Band in Grove's Dictionary of Music and Musicians.

† Probably the greatest good effected by the Thirty Years' War was the improvement in wind instruments.—*Thomas Gardener.*



MALE CHORUS SINGING.

By FRANK VAN DER STUCKEN.

NONE of the fine arts has in this century reached such an altitude, and found such a loving reception among all classes of society, as has the noble art of music. This has been brought about principally by a branch of music which in itself is not one of its highest expressions, but which, through its wide distribution and popularity with the masses, has the most direct influence upon a class of people who would not otherwise be reached. This branch of tonal art, offspring of the song-loving districts of Germany and Switzerland, is male chorus singing, the representatives of which, the male chorus singing societies, form a most characteristic product of the present versatile century.

As far back as 1604 we find an "Adjuvanten Verein" (Society of Assistants) in Cosswig, in the duchy of Anhalt; in 1620 a singing society named "Zum Antlitz" (The Face) at St. Gall, in Switzerland; and in 1673 a worthy "Männerverein" (Male Society) at Greiffenberg, in Pomerania, in Prussia. These societies, however, can only be considered as the forerunners of the present male chorus singing societies, for their efforts were almost exclusively devoted to the service of ecclesiastical music and of churches; they remained without influence upon the formation of other societies or upon the propagation of the folk tunes (Volkslieder), the basis of our modern male chorus singing.

E. Hiolle. ARION ON THE DOLPHIN.

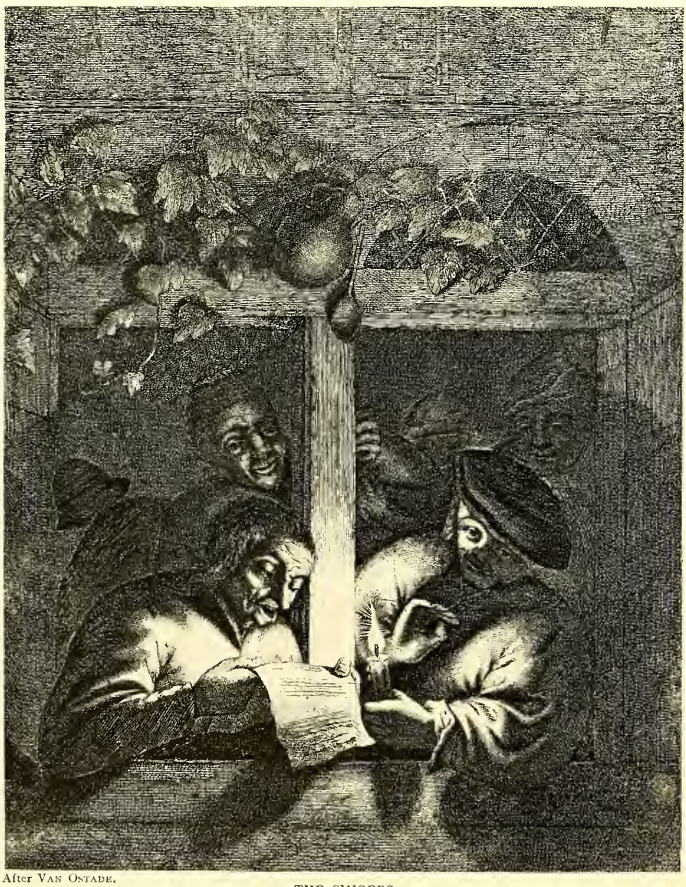
Nor can the compositions for male voices by Palestrina, Orlando Lasso, Durante, Lotti, and others, despite their great musical value, be considered to be more than precursors of the modern tone settings for male chorus. For not in the rigorous form and undecided melody of church music, but in the free, easily invented, and easily comprehended folk tune is to be found the origin of male chorus singing. It is true that secular music, and accordingly the folk tune, has its root in the music of the Christian Church, in the so-called Gregorian Chant, but the Volkslied especially, long ago emancipated itself from the motherly influence, and now walks its own independent ways.

There must have been a vast difference in the fifteenth and sixteenth centuries between the mystic psalmodies of the church singers and the bold, romantic improvisations of the many homeless minstrels, *Landsknechte*, travelling apprentices, and wandering scholars, who journeyed from place to place, to reap here a scanty and there a rich reward; seeking to-day a supper from a peasant woman, and to-morrow the favour of a queen;

singing of all they experienced—love, joy, liberty, suffering, and sorrow—in short, of everything which in all times moved the heart of the people.

In dramatic musical art male choruses were employed as early as 1600 in the first opera ever publicly performed, Peri's "Eurydice." Afterward Lulli, Rameau, Gluck, Spontini, Mozart, and Beethoven incorporated male choruses in their operas; but male chorus singing as an independent art form was realized only with the founding of the male chorus singing societies.

Karl Zelter, an excellent conductor and composer, the intimate friend of Goethe, was the first one who organized a "Liedertafel"—i. e., Table of Songs—an imitation of King Arthur's Round Table (in December, 1808, in Berlin). In the same year, Heinrich Naegeli, the most gifted and most important factor in the development of male chorus singing, produced his first compositions for this species of art, and founded chorus classes in his musical institute at Zurich, in Switzerland. He also travelled and lectured in his own country and in southern Germany, and many male chorus singing societies were organized through his efforts. Through the influence of these two energetic men an impulse was given which proved of lasting effect, and soon thereafter a "Liedertafel" or a "Liederkranz" (Wreath of Songs) could be found in each of the large cities of Germany and Switzerland. The first songs for male voices without accompaniment were composed and published in the year 1788 by Michael Haydn, brother of the celebrated Joseph, and by Leonhard von Call and Hacker. They, however, were invented in the spirit of the male quartet, and were performed as such until this century. For the broader style of male chorus they lack power of expression and strength of invention. Karl Zelter, Heinrich Naegeli, Bernhard Klein, Friedrich Silcher, Conradin Kreutzer, Friedrich Schneider, and, above all, Karl Maria von Weber, produced the first perfect works for men's singing societies. Later composers like Heinrich Marschner, Felix Mendelssohn-Bartholdy, Niels W. Gade, Robert Schumann, Max Bruch, and Richard Wagner* contributed to the perfecting of a classical literature for the new branch of art.



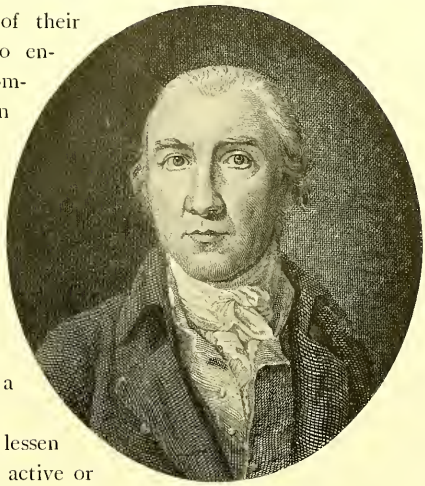
After Van Ostade. THE SINGERS.

The example of Germany and Switzerland was followed later by other countries—Belgium, France, England, and, above all, the United States of North America. To the latter country the immigrated German populace brought the love and culture of the folksongs and of male chorus

* Wagner became leader of the Liedertafel (in Dresden) and was chosen conductor of the Männergesangfest, which took place in July, 1843, and for which he wrote "Das Liebesmahl der Apostel." This work requires three separate choirs of male voices.—*Grove's Dictionary.*

singing; by them were called into life, in all the larger cities of the Union, male chorus singing societies which were in no wise inferior to those of the Fatherland.

At the beginning of this century the potent influence of their wars for freedom had already roused the German nations to enthusiasm, and this enthusiasm found vent through poets, composers, conductors, and singers in fiery male choruses. In like manner does a greater love and a better understanding of the aims of male chorus singing societies date in the United States from the close of the civil war. The native American people, which at first stood aloof from the seemingly strange German-American organizations, which felt itself shocked by the at times outwardly rude behaviour of some of the brethren in song, began then to comprehend that the meeting of conscientious and in reality earnest citizens for the sake of male chorus practice had, after all, a deeper purpose than mere amusement.



KARL FRIEDRICH ZELTER.
1758–1832.

They saw that the cultivation of a noble art tended to lessen the anxieties of daily life; that, by taking part in it, either as active or as passive members, people who formerly considered the variety shows as an art revelation, were led to visit the better concerts and operatic performances. They saw that the success of the larger societies stimulated the ambition and diligence of the smaller ones, and brought the latter to a higher stage of development. They saw how in the hour of danger the members of each society, and even all societies combined, formed but one united brotherhood to fight against political canker, and they understood that by the power of song an entire nation could be stirred to noble deeds.

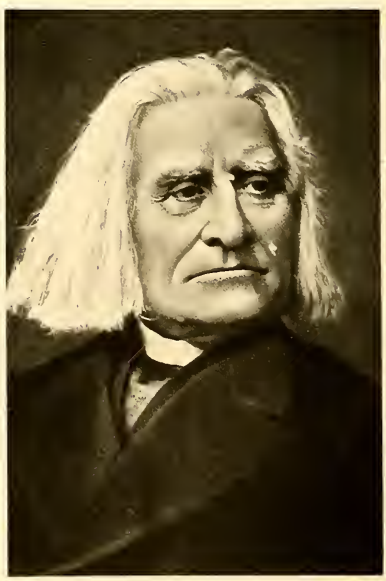
From time to time then societies which sang in English were formed in the United States, and to-day the American vocal societies stand at least as high in musical accomplishment as the German. In regard to social objects these American organizations are, on the whole, too exclusive to exert a direct influence on the large majority of their people, such as the German Vereine accomplish. They have yet to learn that the aim of male chorus singing societies is to develop the inborn love of music in all classes of society, and thus prepare for the refining influence of chamber music, great orchestral concerts, and operatic performances, a desirable public, which would otherwise fall prey to the demoralizing atmosphere of variety theatres and café chantants.

From these societies, in times when patriotism awakens the genius of poets and composers to its mission, will arise the songs which kindle the heart of the nation to its purest flame!

ON THE GROWING APPRECIATION OF LISZT.

By ARTHUR FRIEDHEIM.

WORD has occasionally come, during the last ten years, that in one or another musical centre some great work of Liszt's has been presented to the public and met with unusual success. Fresh from the impression of such fine and sympathetic reproductions, renowned critics, hitherto indifferent or hostile, wisely yielding to their better judgment, now declare that henceforth a different rank among modern composers must be assigned to Liszt. The public, full of a certain joyful, earnest surprise such as Liszt himself constantly used to arouse in it by his powerful and uncommonly attractive personality, willingly allows these symphonies and symphonic poems to influence it. It experiences the satisfaction, although tardily, of seeing that its own instinctive expectation has not been deceived, and that this man has done more than create pleasing transcriptions, and has really accomplished the great and significant things which his whole appearance entitled one to expect. Finally, year by year concert pianists add to their *répertoire* from the store of Liszt's almost or wholly unknown compositions, so that it seems as if Liszt had actually extorted that universal acknowledgment which was so long withheld.



FRANZ LISZT.

The fact that works created in the fifties are in the nineties only on the road to appreciation makes it desirable to examine quietly and frankly the reasons why this contemporary of Chopin, Schumann, Mendelssohn, and Wagner could have been misapprehended even to the point of lack of appreciation. In view of the great difficulties which Liszt presents at the outset to the layman who undertakes to form an independent judgment of him, every contribution to the history of the Liszt creations, however small, should be welcome, when grounded on knowledge and not inspired by fanaticism.

The first and most important reason, that which comprehends all others, is this: Among all the tone-masters Liszt has until now found the smallest number of interpreters possessing the ability so to bring his works to a hearing that the essential part of them, the Liszt spirit, is not to a great extent lost on account of incomplete mastery of the materials—insufficient assimilation of the artistic matter. Incredible as this sounds, it is incontestably true. Again and again celebrated conductors have taken up these compositions, run through them hastily, and either put them aside, or, if particularly good will existed, prepared performances which, especially in the most essential elements, proved unsatisfactory.

This is particularly true of Germany. If the greater Liszt compositions were ventured on, they were treated exactly like those of the beloved contemporary average composer. It was supposed that they could be directed on the customary read-at-sight plan. Conductors supplied caricatures, because

THE VILLAGE PHILHARMONIC.

From the original painting by Stanhope A. Forbes.
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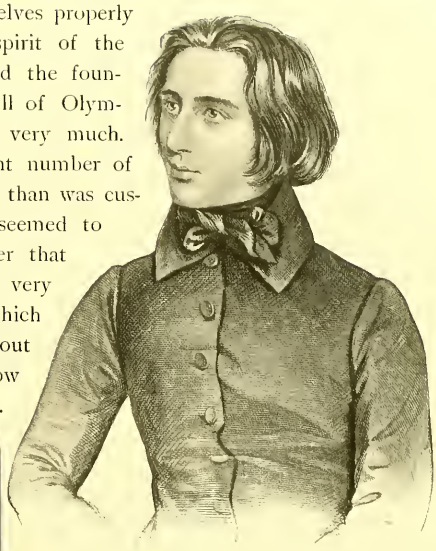
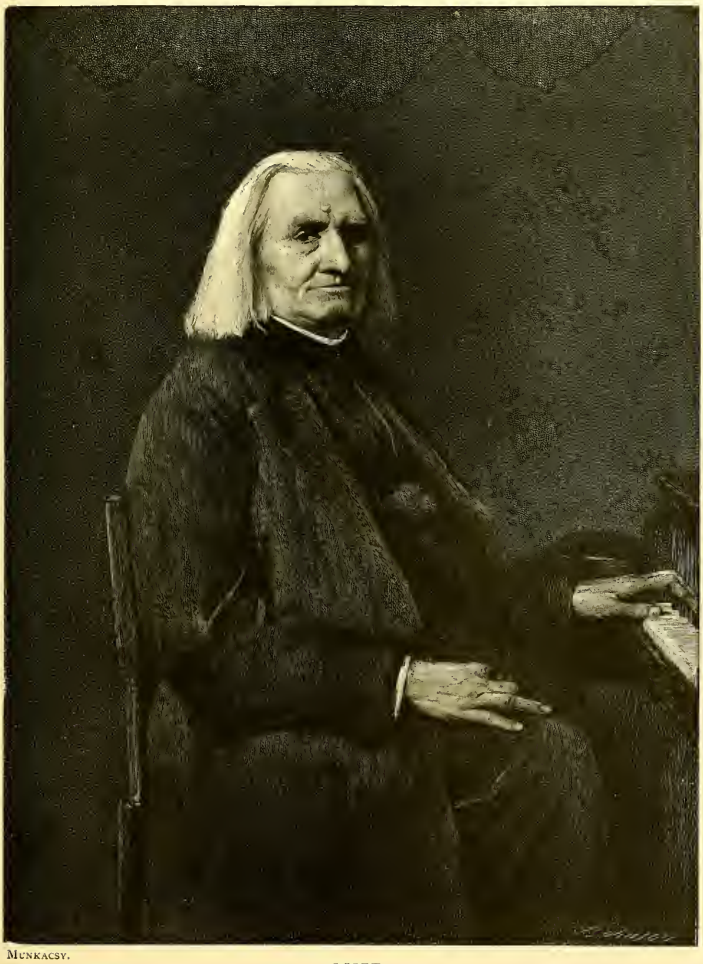
they would not take the necessary time and trouble to merge themselves properly in the special Liszt manner and to comprehend thoroughly the spirit of the works under discussion. Unfortunately, Liszt himself habitually laid the foundation of lasting misconception, as he acted on similar occasions full of Olympian serenity and godlike humours, which became the great man very much. But he brought his music into discredit. He arranged no sufficient number of rehearsals; he gave no explanations; he beat the measure otherwise than was customary, since he directed phrases, not measures; altogether he seemed to consider his orchestra as a corporation of geniuses. No wonder that what he especially had to say remained uncomprehended, and that very soon a belief that he could not conduct spread abroad, an idea which even in late years amused him vastly. He did not act so about other composers' music. People even yet relate with ecstasy how carefully he studied and led the Wagner operas in particular.



LISZT WHEN A YOUNG MAN.



MUNKACSY.

LISZT.

It is lamentable that he did not take the same amount of trouble with his own music. In a letter to Wagner he jestingly refers to his symphonic poems as *hors d'œuvres* to the "Nibelungen." One could have hinted to him pertinently that in good housekeeping the *hors d'œuvres* should be served just as carefully as the *pièce de resistance.*

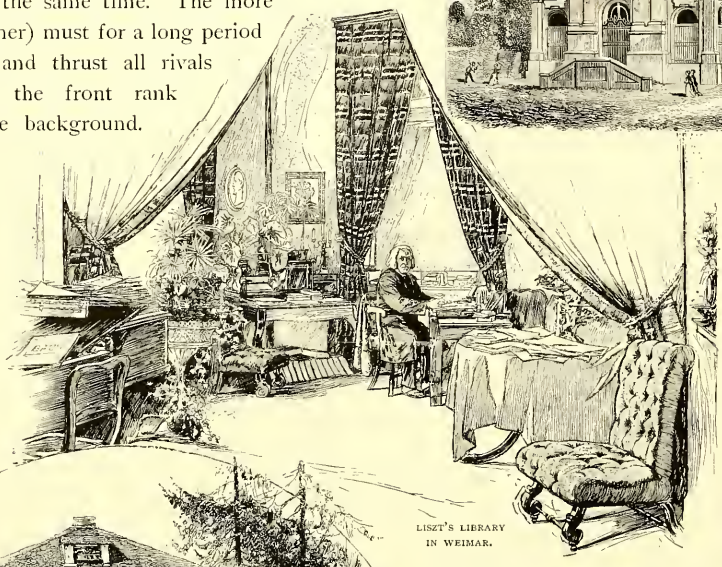
Liszt himself, therefore, was good for nothing at all as interpreter of his own works; the enthusiasm which he excited as director was due to his fascinating personality. His tone-speech remained for most people written down in a book with seven seals; the public troubled itself no more about it, and his special critics pronounced an even more decisive condemnation. Both were in the right. That which is put forth unintelligibly can not possibly count on comprehension, especially if it be a radically new idea in a radically new form; and Liszt's forms were revolutionary.

Among Liszt's pupils of the earlier period, Bülow and Tausig count most. Side by side with the most extended propaganda for Wagner, they carried on a similar one for Liszt. Both were then

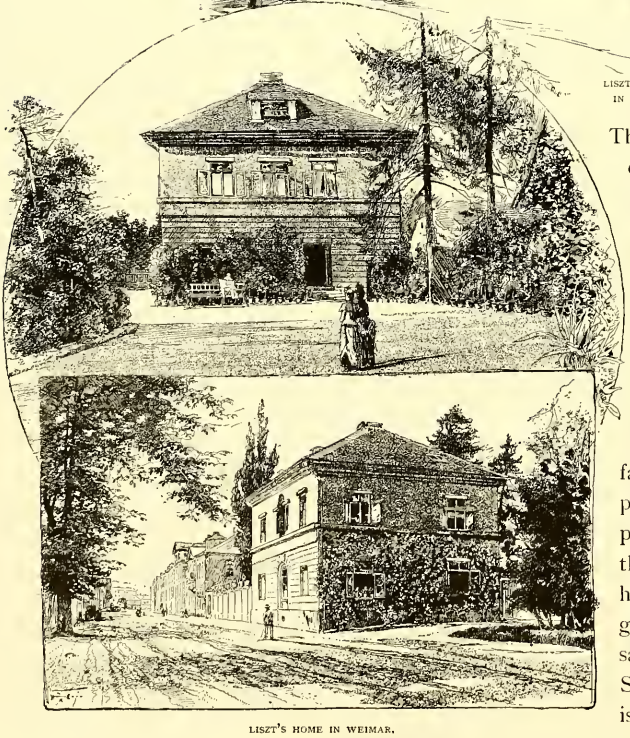
very young; both were fanatics, and neither had success as an agitator for the Liszt party. Tausig, before his early death, seems to have been on the point of going over to the camp of the conservatives. Bülow lived long enough to carry out this change of standards most ostentatiously. This is a serious matter, and requires a consideration which extends far beyond the limits of the present article.

Richard Pohl, who is entirely competent to speak on such questions, says that two such personalities as Liszt and Wagner could not possibly reach appreciation at the same time. The more powerful (Wagner) must for a long period become ruler, and thrust all rivals who stand in the front rank (Liszt) into the background.

LISZT'S RESIDENCE IN ROME.

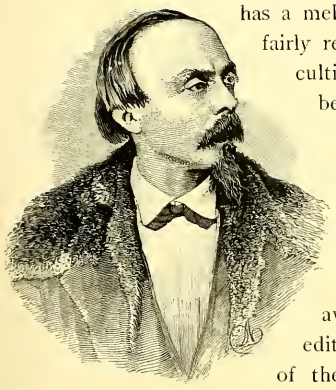


LISZT'S LIBRARY IN WEIMAR.

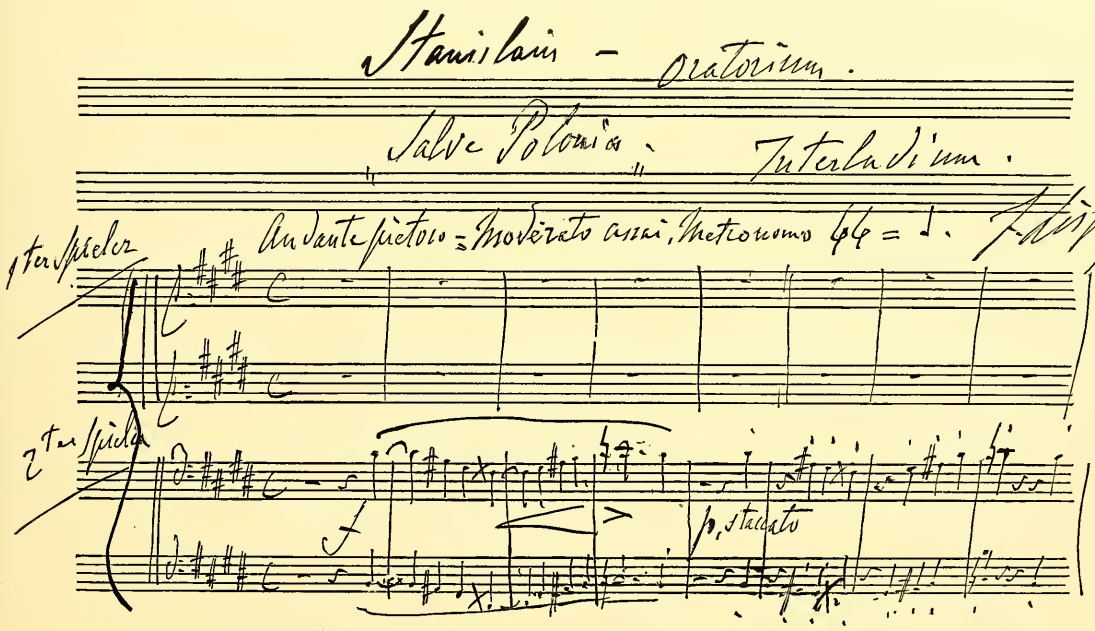


LISZT'S HOME IN WEIMAR.

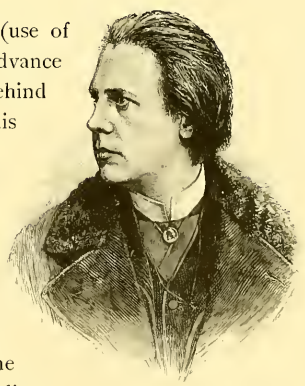
The course of events in the musical world during the last decade proves how right Pohl was. At first it was "Liszt and Wagner," then "Wagner and Liszt," and finally only Wagner. Pohl holds in his writings, in intellectual order of thought, "Liszt, Wagner, and Berlioz." Two ideas that, strange to say, are far too insufficiently brought forward by him, shed light on the case in question. First, the dramatic composer addresses himself through the mere fact that he writes for the stage to a disproportionately larger audience than the symphony writer. Franz Dingelstedt often said that the theatre was a necessary, the concert hall an unnecessary, evil. When "Lohengrin" is performed four or five times in the same town during one season, the "Ninth Symphony" is hardly given once. The result is inevitable. That which is often heard becomes familiar. Moreover, a performance of "Die Meistersinger," though musically mediocre, yet offers enough interest to attract people a second and third time; while a similarly inefficient rendition of the "Faust Symphony" or the "Gran Mass"



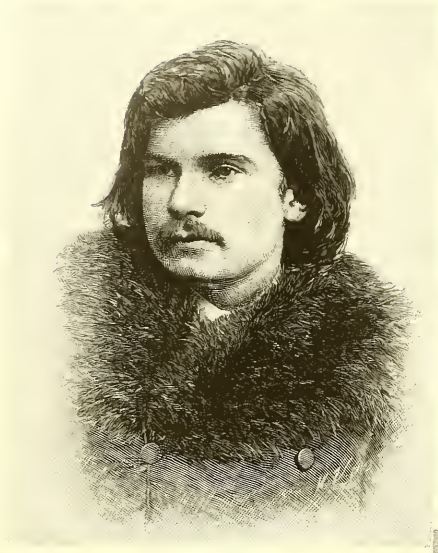
HANS VON BÜLOW.

has a melancholy effect on those most intimately acquainted with Liszt's music, and fairly repels the public. Liszt's music in its inner qualities offers even greater difficulties to the interpreter than does Wagner's. This seems paradoxical, but will be conceded by those who have truly seized the fundamental characteristics of both, and are therefore able to see and to judge clearly and sharply. Without attempting a vain comparison of the metaphysical significance of these musicians, it is safe to assert that while Liszt is inclined to be more exclusive in his individuality, he is more universal in his comprehensiveness; and, from the beginning more revolutionary than Wagner. Liszt was the original innovator, who at the commencement of his career broke entirely away from all tradition in his art principle. Take up, for example, the older editions of the twelve great "Transcendental Studies." These pieces were most of them written toward the end of the thirties, but our time is only now ripe enough to do them justice. Formerly no one, not even men like Schumann, com-

FACSIMILE FROM A SCORE OF LISZT'S.

prehended them. Until the middle of the fifties Liszt's artistic method (use of harmony, rhythms, etc.) was peculiar to himself, in progressive thought in advance of all contemporaries. His originality was then set down as eccentricity, behind which a deficiency of true creative power concealed itself. Wagner in his heart cared little for the composer Liszt, yet Liszt's unique influence on him in that time is not to be mistaken; it may, indeed, have played no small rôle in the gigantic process of development which went on in him to the astonishment of posterity. A younger man whom Liszt honoured with his intimate intercourse said to him in the year 1885: "Wagner has prepared much for you; through him you will be somewhat better understood," which he appeared not immediately to grasp. Finally he said, "That is not so irrational as it seems at first." The same young man said to him once as a comparison: "Considering your individuality as a picture, the question is to discover the one correct point from which the



ARTHUR FRIEDHEIM,
WHEN A STUDENT WITH LISZT.



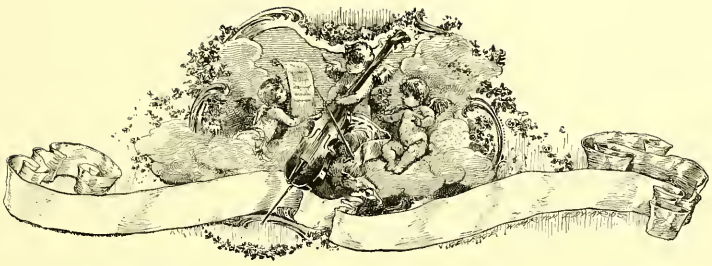
EUGEN D'ALBERT,
THE FAVOURITE CONTEMPORARY PIANIST AMONG LISZT'S PUPILS.

whole with all its parts immediately produces the intended effect upon the observer. If one has found this standpoint, all reveals itself." The earlier generation did not find this standpoint, because it could not. Personal animosity and Philistine party hatred did the rest to puzzle and mislead capable heads. People went into passions and fought over the unprecedented details of Liszt's style because they were new, and attributed so much importance to them because in studying them they forgot the main fact. They were too dazzled with the bright colour to see the picture. About the year 1880, however, there arose a generation of artists free from old prejudices. In Leipsic, the very centre of the conservative musical world, a Liszt society was formed under the most favourable auspices, which has contributed enormously to draw universal attention to the composer.

A great external impediment to the extension of the Liszt music lies in its very considerable technical difficulties. To be sure, he always writes practically, whether for orchestra, voice, or piano; often, however, he strays severely near the bounds of the practicable. Naturally this is most painful to the dilettant who, attracted by this music, desires to make himself personally acquainted with it, and begins by sticking entirely helpless among these note hieroglyphics. But here also all is to be expected from the future. If it be discovered that it pays, no one will shun the trouble.

ADELE AUS DER OHE,
PUPIL OF KULLAK AND LISZT.

It is superfluous to remind the musician what spiritual riches are contained in the church music of Liszt, upon the ultra-Catholic tone of which he bestows a peculiarly mystical enchantment; to recall to the pianist what unquarried treasures tarry in his compositions; to the concert singer the extensive volume of songs that he has put forth. The time is fully ripe to comprehend one of the most original and self-poised spirits that our century has brought forth in the whole extent of its great cycle. But it behooves those who hold irrevocable convictions to break silence in behalf of a man who has founded existences and created reputations, but at the same time disdained to make himself appreciated—the ideal personification of the Schopenhauer ideal (that so-called sympathy that thus only confers value and sanction upon the unconscious tendency), all for others, nothing for himself!



REMINISCENCES OF AN AMERICAN ARTIST.

By MARY H. FLINT.

ANNIE LOUISE CARY AS AMNERIS.

IT is America's good fortune to claim two of the most famous contraltos that the world has given us—Adelaide Phillipps and Annie Louise Cary.

Adelaide Phillipps was an Englishwoman, while Annie Louise Cary traces her American ancestry back to the days of the Puritans. Both sprang from musical families. Miss Phillipps, coming to this country when little more than an infant, early developed dramatic talent, appearing on the stage of the Boston Museum when only eight years old.

Miss Cary's father, Dr. Nelson Howard Cary, taught singing to pay his way through Bowdoin College. Her grandfather Stockbridge, living in Yarmouth, Maine, led the village choir in which his daughter Maria, Miss Cary's mother, sang. Annie Louise was born on the 22d of October, 1842, in the little New England town of Wayne, Kennebec County, Maine. In her childhood the standing form of entertainment offered visitors to the Cary family was a concert by the six children. When Annie Louise was sixteen she went to a boarding school in Gorham. Already her voice had attracted marked attention, both from its extraordinary range and its delightful quality. One of her accomplishments was to begin down at low C and run up to F in alt —three octaves and a half! This gifted girl kept that remarkable compass for many years, singing the high E flat in a cadenza in a public concert when she was billed as a contralto. After she became a professional singer she called her compass two octaves and a half, seldom singing below G or above C. When eighteen, Miss Cary went to Boston, spending the winter with a brother who was living there. She immediately obtained a church position. The following year, 1861, the Boston home was broken up. Miss Cary wished to remain, and she went to live with friends who were as poor as herself, and earned her board by helping them with the hard drudgery of daily domestic duties, meanwhile taking lessons from Boston teachers, and obtaining engagements as soloist in local "conventions," as they were called in those days. These "conventions," held in small towns, were the beginnings of those assemblies in larger places known later as "festivals."

ITALO CAMPANINI.

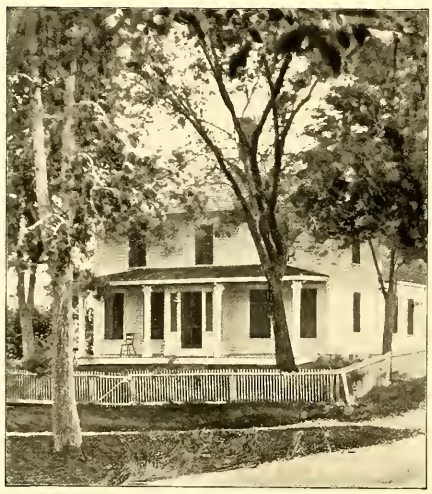
Almost every New England village possessed a singing society. Some villages were able to get together a chorus of fifty or sixty voices, some not more than twenty or thirty. For a "convention" a place would be selected like Keene or Concord, New Hampshire, where the membership of the local society was strong, and the chorus could be augmented from the societies of neighbouring towns until a total of two hundred or three hundred voices was obtained. Mr. L. O. Emerson, of Boston, was one of the organizers and

conductors of these conventions, as also was Mr. Carl Zerrahn, the veteran conductor of the famous Boston "Handel and Haydn Society."

"We usually began with a hymn," said Miss Cary, on the occasion when the reminiscences here recorded were summoned up. "The other choral numbers were anthems, glees, and choruses from oratorios and operas. The solos were generally ballads, though concert arias and oratorio selections were also given. I have sung 'Il Bacio' and an aria from the 'Creation' at the same performance. Both afternoon and evening performances were given, the 'convention,' like the modern 'festival,' lasting for several days. The afternoons, however, were regarded as social affairs, the music was of the lightest and simplest character, and native talent was also encouraged to attempt something beyond choral work."

ADELAIDE PHILLIPPS.

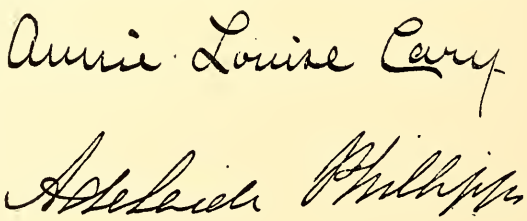
The local singing societies of the small towns became larger societies in the cities. The most famous one in New England, or in America, is the Handel and Haydn Society of Boston. Founded as early as 1815, its chorus now numbers six hundred voices. The society has given nearly seven hundred concerts. The Boston Music Hall was opened by one of these concerts in 1852. From 1854 till last season Carl Zerrahn was its conductor. His long leadership is almost paralleled by the services of Mr. B. J. Lang, who was the organist of the society from 1860 till he became Mr. Zerrahn's successor. While often appearing as a soloist in the local conventions, Miss Cary was also a member of the chorus in the Handel and Haydn Society. Here for the first time she heard Adelaide Phillipps in the solo parts. The New England girl had unlimited ambition, and listening to Miss Phillipps, she said to herself: "Why can't I do that? I *will!*" Puritan training debarred her from any idea of attempting dramatic performances; but it was not long before solo parts were assigned to her in the Handel and Haydn Society. One of the occasions she was associated with Parepa-Rosa in "Israel in Egypt." To those of us who distinctly remember the voices and methods of those two artists, a more perfect combination in oratorio music can hardly be imagined. The truth is, they were alike in their natures. They were both big-hearted, honest, energetic, unaffected, unassuming women, endowed with voices of superb quality.



ANNIE LOUISE CARY'S BIRTHPLACE.

ANNIE LOUISE CARY.

Blessed with pluck as well as ambition, Miss Cary finally organized and gave a concert in the Boston Music Hall, and, with money enough in her pocket for a year's study abroad, sailed for Italy to study for concert and oratorio. Arriving there, she sought Giovanni Conti, then a celebrated teacher in Milan. When she told him what she had come for, he was disgusted. "Oratorios and concerts! Bah! You are throwing away your talents." Miss Cary persisted, and the lessons began. She studied with Conti for nearly a year; but one hot morning in August she stopped suddenly in the middle of her lesson, flung her book across the room, and cried out: "I will sing no more! I don't sing any



better than I did a year ago. I am wasting my time." Conti hung his head, looked at her out of the corner of his eye, and answered her never a word. With her last remark he probably agreed exactly, for music and Italian opera were synonymous terms with him. As he made no reply to her violent remarks, Miss Cary stalked out of the room, banged the door, and never saw the old man again. What should she do next?—for something must be done, as her money was getting low. Shortly afterward she met an impresario by the name of Lorini. As soon as he heard her sing he offered her an engagement in Italian opera. "But I have never had a day's dramatic instruction." "No matter." "How much time will you give me for study?" "Six weeks." Things were looking desperate, and Miss Cary accepted the offer. Thus, her first performance after all, was in opera, in Copenhagen, in "Un Ballo in Maschera." She sang in Lorini's troupe all winter. "What rôles did you take after only six weeks' dramatic training?" "Anything to fill up, from high soprano to low baritone! They dare to trust me but my voice always quired much acting, with a part that helped to fill the house." So one night she would appear in a flowing train as a high soprano, and the next, in man's attire, sing Gaston in "Traviata." She sang a second season with Lorini, meaning while studying during the summer with Madame Viardot-Garcia.

ANNIE LOUISE CARY.

In 1869 Miss Cary found her way to Paris for continued study. There she met Maurice Strakosch. Almost as soon as he heard her sing he offered her an engagement. Strakosch at the time was forming the "Nilsson Concert Troupe," which made its first appearance in Steinway Hall on September 19, 1870. Besides Nilsson as soprano Christine Cary as contralto, and Annie Louise Cary as contralto, the troupe contained Brignoli as tenor, Verger as barytone, and Vieuxtemps as violinist. "It was a fine company we had that winter. Vieuxtemps was a great violinist, one of the best of the Belgian school. Those who never heard him could appreciate him last year when they listened to his pupil Ysaye. Verger was a charming artist too, though his voice was not wonderful, while Brignoli's beautiful voice compensated for his artistic defects."

The large German population of Cincinnati had long devoted itself to choral music, and Sängerfests had been held there for more than twenty years. A universal taste had thus been developed for works of this order, and with the powerful aid of rich and influential citizens as organizers and promoters, and with the genius of Theodore Thomas as musical director, the first great "Festival" was given in Cincinnati in 1873. With one exception these festivals have continued to be given there biennially. The plan of the festivals is something like that of the primitive conventions. Seven concerts are given in a week—four in the evenings and three in the afternoons. The heavier works are performed in the evenings, while the afternoons are given up to concerts of a more miscellaneous character and lighter compositions, though village maidens are no longer invited to come from the audience to the stage and "sing a song." At the Cincinnati Festival in 1873 Miss Cary found her

first opportunity to show what she was really capable of in classical music. One other American singer was constantly associated with her in oratorio work—the ever-favourite basso, Myron Whitney. Among the sopranos and tenors appeared such well-known names as Mrs. E. Aline Osgood, Mrs. H. M. Smith, and Theodore Toedt.

Photographed by Falk.

GEORG HENSCHEL.

"It was always such a satisfaction to sing with Whitney, for, besides his fine voice, he had a perfect, absolutely perfect, oratorio style!"

The year 1873 was a year of triumph. Following the success of the Patti concerts and the Cincinnati Festival came another season of opera, introducing Miss Cary as a powerful dramatic artist in the exacting rôle of Amneris. "Aïda" had not been given in London or Paris when it was produced at the New York Academy of Music, November 26, 1873. Written to order for the Khedive, it had been performed only in Cairo and in some small places in Italy. No prominent artist appeared in either place. So it can truly be said that the rôles of Rhadames and Amneris were not only created in America, but were absolutely created by Italo Campanini and Annie Louise Cary.

"Campanini was another satisfactory man to sing with. Always thoroughly interested in his work, he made his part as real to himself as I did mine to myself. And then his beautiful, beautiful voice, and wonderful, wonderful method!"

This same fall Strakosch instituted Sunday night concerts, and while operatic airs were sung by the other members of the troupe, Miss Cary's music was always suited to the occasion, solos from masses and oratorios appearing against her name. "It was my long experience as a church singer, and my long-continued study with only the concert stage in view, that made my classic work so acceptable."

During the winter (1873–1874) "Lohengrin" was also brought out at the Academy, and the dramatic rôle of Ortrud was added to Miss Cary's *répertoire*.

"Ortrud was a trial. While I thoroughly enjoyed singing the rôle of Amneris, I only took the one of Ortrud under protest. The music was not suited to my voice, and it had to be arranged. I would not have consented to sing the rôle had there been any one else in the company who could under any possibility have undertaken it."

Photographed by Falk.

MYRON WHITNEY.

Miss Cary always reserved the late spring for festival work, appearing in Cincinnati, in Chicago, or in Boston. This spring she sang in Boston, in Bach's "Passion Music according to St. Matthew." Boston's festivals are better known as "Triennials of the Handel and Haydn Society." The Handel and Haydn Society gives several concerts every winter, but formerly they gave, once in three years, a series of performances in the spring.

These triennials were inaugurated in 1868, so they really preceded the festivals of Cincinnati. But they are not conducted on exactly the same plan as the Cincinnati concerts, and are more

In Honor of his Eminence

From a painting by Edward Grützner

By permission and from Berlin Photographic Co.

strictly local affairs. It was in the third triennial, in 1874, that the Passion Music was given. The other soloists who took part besides Miss Cary were Miss Emma Thursby, Mr. George Henschel, and Mr. William J. Winch.

"Miss Thursby had a charming light soprano voice of great flexibility, especially adapted to lighter compositions. The Passion Music was not particularly suited to her, but she had little to do. The hard work came on Henschel, Winch, and myself. Henschel was a superb artist. His enunciation and style were unsurpassed, and in the part of Jesus he had no rival. Neither Henschel nor Winch had been blessed by Nature with a wonderful voice, but Winch, like Henschel, had a remarkable conception of whatever music he undertook to sing, and he declaimed his recitatives in a thoroughly artistic manner."

This performance received unlimited praise from both the public and the critics, and has always been considered by Miss Cary herself her most pronounced artistic success.

During the winters of 1880 and 1881 Miss Cary travelled with the Kellogg concert troupe, and sang also in oratorios and festivals. One of these festivals was given in Potsdam, New York. Adelaide Phillipps was also engaged in it. These two famous singers had never met until they arrived in Potsdam. Any one who knew them both could have predicted the result. They sang solos and they sang duets. In "I would that my Love," Miss Phillipps took the soprano part in the first verse, Miss Cary took it in the second. At the hotel the following morning, when Miss Cary entered the breakfast room, Miss Phillipps exclaimed, "Ladies and gentlemen, the greatest living contralto!" and from this time onward always spoke of Miss Cary as the "G. L. C."

The winters of 1879–'80 and 1880–'81 were nearly the last of Miss Cary's public career. Again she triumphed as Amneris, again she triumphed as Ortrud, singing this time with Etelka Gerster as Elsa. "Poor Gerster! Such a lovely singer! but her intense conscientiousness and nervousness wore her voice out!" In her last season Miss Cary added to her laurels in the time-worn opera of "Favorita," which received new dignity from such artists as Cary and Campanini. In their hands "Favorita" was one of the greatest successes of the season. "Campanini was always so dead in earnest that he used himself all up in 'Favorita.' In fact, we were both of us utterly exhausted at the end of the opera."

In the spring of 1881 Miss Cary made her last appearance in opera, singing in "Un Ballo in Maschera" in Philadelphia. In 1882 she made her last appearance in the festivals at Cincinnati. Having sung in all five of the festivals which were held from 1873 up to the time of her marriage in 1882, when the next one was given, in 1884, Mrs. Raymond was invited by the Festival Association to attend as their guest. While walking up the aisle to her seat, she turned to her husband and said: "Why are they making such a noise? I don't see any of the artists coming in." Fairly seated, and the applause still continuing and yet no soloist appearing, she asked the same question again, to which he replied, with an amused smile, "Why, it is for you, you know, of course." The situation dawning upon her, she rose and kissed her hand to the chorus and the public, as she had done many times before in the days gone by. It was the same old story: it was easy for her to forget herself, but impossible for her to be forgotten.

GERSTER. EMMA THURSBY. NILSSON.

JEAN AND EDOUARD DE RESZKE.

THE De Reszke brothers belong to the most celebrated family of singers of modern times. Their mother was a distinguished amateur ; a sister, Josephine (now dead), achieved great success as a soprano in nearly all the capitals of Europe. They come of that race which so often teaches in song what it has learned in suffering ; for they are Poles, their birthplace being Warsaw, Poland. Through the prominence and position of their father, who was a councillor of state, and the remarkable musical talent of the mother, their *salon* was the centre of attraction for many notable artists and musicians, so that the young De Reszkes were brought up in an atmosphere of art.

The eldest of the family is Jean, now acknowledged to be the best stage tenor since Mario, though he began his career as a barytone. When only twelve years old he sang in the cathedral, and the rare quality of his voice aroused the interest of all Warsaw. He passed his examination and obtained his degree as advocate ; but his underlying artistic sentiment was too strong to be subdued. He took lessons from the excellent Professor Ciaffei, then in Italy studied under the famous barytone Cotogni, and with him visited London and St. Petersburg, where he heard such singers as Mario, Tamberlik, Faure, Graziani, and Patti. In 1874 he made his first appearance in Venice in "La Favorita," under the name of De Reschi, and a few months later was introduced to the London stage in the same rôle. Although the critics called attention to the fact that his voice lacked the deeper quality and resonance of a barytone, being more like a low tenor, he persevered in his career, and attained considerable celebrity. But his physical strength began to suffer from the strain of singing parts that were written much too low for him ; so, acting upon the advice of Professor Sbriglia, he decided to retire temporarily from the stage and prepare himself for the tenor *répertoire*. After two years of study, aided by the wise counsels of Sbriglia, he made his *début* as a tenor in "Robert le Diable," at Madrid. His success was great and immediate, and since then his career has been one long, uninterrupted, and ever-increasing triumph. Yet in no country has he created such a furore or aroused such enthusiasm as in America, where he is the idol of the public and accounted "the very Prince

ARY SCHEFFER. Eng. by H. EICHENS.

FAUST.

JEAN DE RESZKE AS ROMEO.

Charming of opera." His *répertoire* embraces "Faust," "Lohengrin," "L'Africaine," "Aïda," "Le Cid" (written for him by Massenet, and in which he made his Parisian *début*, November, 1885), Raoul in "Les Huguenots," Launcelot in "Elaine," and Romeo in "Romeo and Juliet," which was revived for him and placed in the ranks of grand opera, as originally intended by Gounod. The latest addition to this extensive collection of impersonations is Tristan, which he is said to prefer to all others. His versatility is astonishing. Whether he represents one of Wagner's legendary knights or the impassioned lover and hero of Meyerbeer or Gounod, he is equally charming. His matchless voice, the exquisite art with which he sings, are rivalled only by the picturesque grace and manly beauty that characterize each and all of his impersonations.

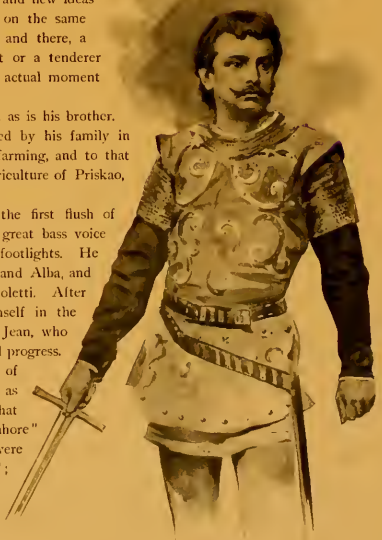
Off the stage, M. de Reszke is a tall gentleman of distinguished appearance, most courteous and reserved in manner.

"I am a singer, not a writer," he said, when asked to give his opinion regarding certain musical compositions and their authors. "I prefer to speak only of what lies directly in my province—i. e., the interpretation, not the creation, of those works. To the composer belongs the analysis, to the interpreter the inspiration. I rarely, if ever, sing or act the same rôle twice alike. Of course, on general grounds, the basis of my work is the same; my conception of a rôle, once thought out and executed, does not change; but variations and new ideas are constantly suggesting themselves, and, though always on the same canvas, one embroiders a different pattern; a touch here and there, a dash of colour against a deeper background, a paler tint or a tenderer tone—who can foresee or measure and calculate what the actual moment may inspire?"

Edouard de Reszke is quite as distinguished an artist as is his brother. With a view to improving some of the many acres owned by his family in Poland, he intended to devote his attention to scientific farming, and to that end he underwent a course of study at the Collége d'Agriculture of Priskao, in Silesia.

It was only upon the suggestion of Jean, then in the first flush of his success, that the possibilities of the younger brother's great bass voice were recognised, and Edouard forsook the fields for the footlights. He commenced his musical education in Milan under Stella and Alba, and later studied with the celebrated Neapolitan barytone Coletti. After four years in Italy he returned to Paris, to place himself in the hands of Sbriglia, though his real guide and teacher was Jean, who took the keenest interest and delight in his brother's rapid progress.

In April, 1876, at the Italian opera, under the baton of Verdi, M. Edouard de Reszke made his first appearance as the King in "Aïda." He produced such an impression that Massenet confided to him the creation of "Le Roi de Lahore" at La Scala, in Milan. Among the following triumphs were the important creations of Il Re, in Catalani's "Elda"; Charles V, in Marchetti's "Don John of Austria"; and Don Diègue in "Le Cid." During the seasons of 1880–'84 he sang with the Royal Italian Opera in London; but it was in Paris, November 4, 1887, on the



JEAN DE RESZKE IN "LE CID."

occasion of the five hundredth performance of "Faust," that he established beyond question his position as a great lyric artist. He appeared as Mephisto, Jean singing Faust and Patti Marguerite.

As acted and sung by M. de Reszke Mephisto is a marvellous creation, vocally and dramatically flawless. As Leporello in "Don Giovanni" he is equally fine.

His voice is a tremendous, rich bass, full and resonant in quality, as capable of producing notes soft and low and tender as of sending forth volumes of splendid strength and power. His art, like that of his brother's, is founded on the traditions of the old Italian school, and the degree of finish and artistic balance which they have both achieved is largely due to their careful study and mutual criticism of each other's work.

In appearance M. Edouard de Reszke is a broad-shouldered giant, with fair skin and blue eyes, unlike in colouring yet with a strong resemblance of feature to his brother, whom he adores with a sincerity of devotion as charming as it is rare. He has a strong vein of comedy in his composition, and is as jolly and good-natured as a schoolboy.

EDOUARD DE RESZKE AS DON DIÈGUE IN "LE CID."

FALK, Photographer.

Sofia Scalchi-Lolli

SIGNORA SOFIA SCALCHI was born in Turin; both her parents were singers. She studied in Bologna with the celebrated Bocco Badati, making her *début* in the rôle of the Gypsy in "Un Ballo in Maschera." After her *début* Signora Scalchi studied her rôles with Signor Vanuccini, of Florence. During her first year on the stage Signora Scalchi was engaged for the memorable season of "Cenerentola," after which, until two years ago (during twenty-five spring seasons), she sang as the leading contralto at Covent Garden, London, and during several seasons as leading contralto in the Imperial Opera at St. Petersburg, and has sung successfully in many of the other famous opera houses of Europe.

In 1876 Signora Scalchi married Count Luigi Alberto Lolli, and in summer resides with her husband and son in Villa Sofia, Turin, Italy.

Signora Scalchi's voice is of most unusual and delicious quality and of very great power. It possesses a range of two and a half octaves, every note even, and of a wonderfully soft and yet penetrating tone. She is a fine actress, and the genial humour of Dame Quickly, her latest creation, will not soon be forgotten.

THE DEVELOPMENT OF CHURCH MUSIC.

By FANNY MORRIS SMITH.

WE have seen in another chapter that melody, dance, and ballad had a common origin and long grew up together. What we may regard as the literary side of music also had a twin form, the ritual of Christian worship. This ritual, the property of a Church which originally comprehended all Christendom, naturally produced an art springing less from the national emotions and peculiarities of any one people, than from the common feeling of humanity as a whole, an art at once conservative, formal, and pathetic.

The various literary elements of music, the scales, notations, elaborated forms, musical nomenclature, rules of composition—all these may be traced to the Church, and to the men ministering in its worship. To understand this, let us consider melody, and the scales and modes deduced from it.

A melody is an orderly succession of sounds of differing pitch, so arranged as to produce a definite impression—in short, to have a meaning. If we examine any modern melody, we shall find that one of the notes that occur in it produces an impression of restfulness; it calls for no other note to satisfy the ear. That note, the resting note, the *do* of the sol-fa-ists, is the *tonic* of the melody. If we look further we shall find another note, bolder, more frequent, more impressive, which, so far from being a resting note, prepares the ear and the feeling for the tonic. This note is the dominant. We know to-day that all single musical tones, such as *c*, *d*, *e* on the piano, are compounds of several simple tones sounding together. The lowest of these partial tones is the one we recognise and name as the note; while the other partial tones, which with the lowest make up the note, always constitute the same series of intervals above it. A musical note is, then, properly speaking, a chord. The lowest tone in this chord is the note we recognise, the next above it its octave, the tone above that what musicians call a fifth. Notes which stand in the relation of a fifth apart, like *g* and *d*, are said to be tonic and dominant to each other. Thus the mixture of sounds that we call the tonic, for example, in the scale of *g*, contains very prominent in it the tone *d*, which is the fundamental tone of the dominant *d*. The dominant, then, prepares the ear for the tonic by sounding a part of it in advance. All modern music is based on this relation of tonic and dominant, but this is not true of all the folk melodies of other na-

INTERIOR OF THE SISTINE CHAPEL.

G. Dubufe, fils. Photographed by Fiorillo.

SAINT CECILIA.

tions. The interval of a fifth has indeed been discovered by them all, but neither Oriental nor savage melodies, nor even mediæval Church chants, exhibit such a close relationship of tonic and dominant. When we consider the other notes within the octave, from which these national melodies have been constructed, we find a very wide divergence of selection. The Persians allowed sixteen notes of different pitch within the compass of their octave, the Chinese only five, and the early Church composers seven.

The tonic of the Ambrosian chant, the oldest form of Christian music which has come down to us, is indeed, as in modern music, the resting tone on which the melody naturally ends; but in one case the dominant is not the natural harmonic of the tonic (it does not exist in this scale). The churchly "dominant" is, in fact, simply the note on which the chant is recited; the "final" or tonic is the note which concludes it; while the other notes of the scale occur only in the short melodic phrases which adorn the closes of the pairs of poetical statements that constitute Hebrew poetry. The chant is hardly more than a (literally) monotonous declamation.

An attempt has been made to derive the Christian chants from the Jewish ritual, but on this point the compilers of a recent collection of Jewish melodies* say, to sum up a longer statement:

"It is doubtful whether the Christians derived their music from the Jews at all. Pliny relates of the Christians of his day that 'they sing to Christ, as to a god, an antiphonal hymn.' Philo says of the Therapeutæ and the Essenes—two sects converted by the apostles themselves—that 'they accompanied their liturgical songs with religious gestures and steps backward and forward.' All this points to an immediate connection of Christian music with the music and the mimic art of the Greek tragedy. This opinion is shared by Langhans."

St. Hilarius is credited in one account with introducing at Poictiers antiphonal chanting between two choirs, in imitation of the usage of the Eastern Church, whence St. Cœlestin is said to have imported it to Rome. The antiphonal method is also attributed to Flavian and Diodorus, who introduced it into the church at Antioch, A. D. 350. "The disciples were first called Christians at Antioch." In another account St. Ignatius

Juglar.

LESSON IN PLAIN CHANT.

* Songs of Zion, a collection of the principal melodies of the Synagogue, compiled by Alois Kaiser and William Sparger.

(49 to 107 A. D.) is credited with a vision "in which he saw the heavens opened, and heard the Holy Trinity praised by alternate choirs in heavenly chants," whereupon he introduced the method in this church. This allusion to the Holy Trinity looks as if the antiphonal chanting from the East was introduced into the Latin Church after the Arian controversy. As late as A. D. 180 the Christians at Alexandria are known to have accompanied their hymns with a flute.

If the Christians in Rome took St. Paul's advice, they did as they pleased in their observance of old customs; and accordingly we find the Good Shepherd presently evolved from the pictures of Apollo and Hermes, both musical divinities; and the features of Christ borrowed from Serapis and from Orpheus the hero musician. Pictures of these heroes and divinities are common in the catacombs. St. Cecilia, too, who soon appeared as the Christian patroness of music, seems to have been a patrician Roman maiden, martyred during the reign of Marcus Aurelius, 177 A. D.

Gozzoli. 1424–1485. Palazzo Roccardi, Florence.

GROUP OF SINGING ANGELS.

At the beginning of the fourth century Pope Sylvester organized a singing school in Rome. Ambrose (333 to 397) not only fostered the singing schools but collected the melodies and formulated the first coherent statement of rules. In Ambrose's time there existed a habit, possibly Jewish, of antiphonal chanting of the Psalms, side by side with a habit of musical nomenclature and a letter notation essentially Greek.*

"In the Ambrosian chant the forms are simple, naïve, and spontaneous. They are less precise than in the later Gregorian, absolutely vague from a modal point of view. At first they began directly on the reciting note, without special intonation. The mediant consisted only of a pause, without variation or inflection of the voice, which maintained its note except in the final formula of the verset. The reciting tone itself had not acquired the fixed place in each mode which it possesses in the Gregorian chant. Each mode may employ several dominants; the contents and pace of the anthem determine the choice. This variety is the source of the most ravishing effects, and it is clear that the freedom and ease of the words are still the predominant idea. The terminations of the versets are very simple, often only a yielding on the last syllable of the verset of the interval of a second or third below the reciting tone. The melodies of the anthems are often syllabic, and move in the limits of a fourth, or even of a third. Such brief phrases, exclamations, are infallible signs of a remote antiquity. Their pace is easy and gentle; the narrow field in which they move does not allow them to be assigned to a definite mode. These simple and floating forms belong to the art in which the Ambrosian recitative was maintained . . . an art that attained perfection early, thanks to the classic period in which it was born." †

Ambrose, conformably to his Greek model, was careful to have the length of the vowels in the words of his chants govern the delivery of the syllables, according to the received custom in Greek song. But during the next two centuries all idea of the "rules of quantity" disappeared from Church music, just as it disappeared from the construction of poetry. In the confusion of tongues which resulted from the incursions of the Gothic tribes, accent little by little took the place of quantity, and Church music was no longer Greek. New melodies full of innovations crept into the singing.

Gregory, the bishop who sent Augustin to convert the Britons, conscious of the change already initiated, thereupon made a second collection of the melodies in use. He found the singers of his

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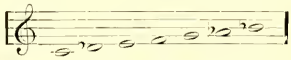
* Rockstro. † Condensed from Paléographie Musicale.

age did not sing all their melodies above the tonic and ultimately descend to it to close their periods. Sometimes they descended below the tonic and rose to it. A new instinct, the melodic, as against the declamatory, had been at work, and the struggle of the barbarians to obtain their own normal musical expression was fairly begun. Jewish influence had nothing to do with this change. The Jewish liturgical chants still existing point to three modes or scales, one Greek and one Arabic-Persian, neither much used, while the third is peculiar to the Hebrew nation.  *

None of the Gregorian scales resemble this, any more than they resemble the Greek, with its tetrachords and its inharmonic system of quarter tones. Moreover, the Council of Laodicea, 367 A. D., prescribed that only those duly appointed should sing in Christian churches; and St. Jerome had declared that "a Christian maiden should be ignorant of flute and lyre," and therefore of popular music. It looks very much as if, along with the pro- mulgation of the edicts and creeds, the dominant party desired to inaugurate a service derived from a culture more respected than that characterizing popular music, and in so doing wished to separate sacred and profane music irrevocably.

ROSSETTI (Pre-Raphaelite School). Photographed by HOLLYER.

THE ANNUNCIATION.

"In the Gregorian chant the musical language shows itself more crystallized, more literary. Melodic designs develop themselves in psalmody. Intonation and the mediant polychords occur. Closes have a contour more *recherché*. A modal system appears. The reciting notes are fixed. Phrase and rhythm have a more precise gait. The alliance between text and music is so skilfully managed that words and melodies produce the most suave effect imaginable. All this art, so natural, is only explicable as having belonged to so skilfully planned and yet a cultivated literary society habituated to the fine shades of language and of music. . . . The melodies, like the words, recall a world impregnated with the souvenirs of classical antiquity." †

Such was the music which found itself face to face with the national instincts of that western Europe which the Christian Church was little by little bringing under her dominion. In that Europe existed two races passionately attached to their own musical forms: the Gothic, which had already overrun Spain and Italy, and that earlier, equally talented people, whose speech had been the mother language of the Bas Breton, the Gaelic, the Welsh, the Irish, the Cornish, and which had once been the native tongue of Spain. These races — for instance, the Visigoths in Spain, the Lombards of Italy, the Danish followers of Knut in England, and the Norman horde of Rollo in Normandy — ultimately modified the musical development of the several countries to which they had migrated.

We have traced the results of their racial self-assertion in the chapter on The Music of Romance; it remains to show the effect of this normal art development on the music of the Church.

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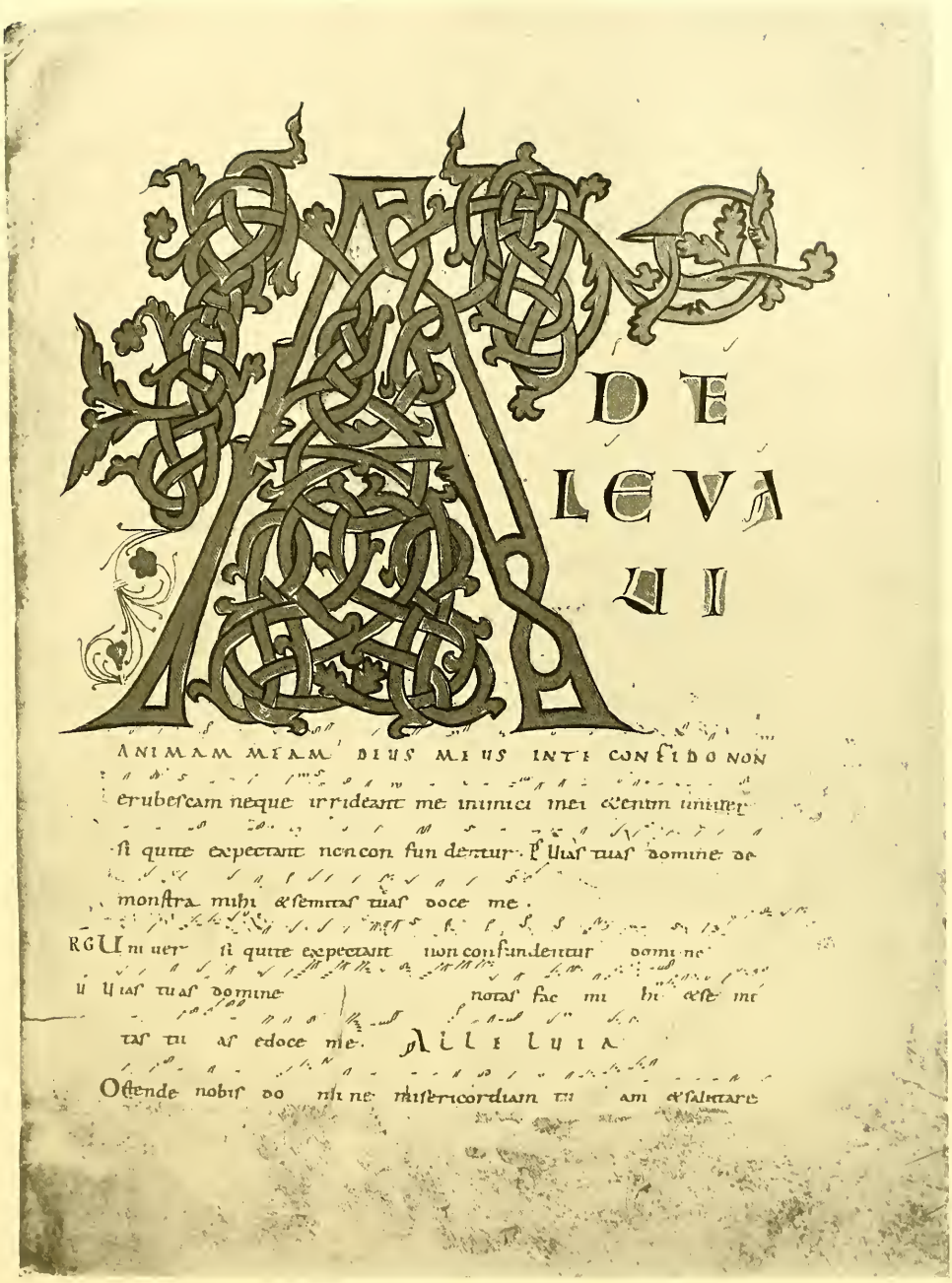
* Jewish Melodies.

† Condensed from Paléographie Musicale, facsimiles Phototypiques des principaux manuscrits de chant Grégorien, Ambrosien, Mozarabe, Gallican, publié par les Bénédictins de l'Abbaye de Solesmes.

D. Appleton & Co. Photogravure Coupil

Portrait of Theodore Thomas.

From a photograph by Max Platz.


DE
LEVA
VI
ANIMAM MEAM DEUS MEUS IN TE CONFIDO NON
erubescam neque irrideant me inimici mei etenim universi
qui te expectant non confundentur confundantur omnes
monstra mihi semitas tuas doce me.
RGUmuer qui te expectant non confundentur omnes
vias tuas domine notas fac mihi et me
tas tu as edoce me. ALLELUIA
Ostende nobis domine misericordiam tuam et salutare

PAGE FROM CODEX 339, SHOWING EARLY NOTATION BY NEUMÆ.
REPRODUCED BY THE LIBRARY OF ST. GALL FROM THE ORIGINAL, IN ITS POSSESSION.

Very early in the history of the Church the Greek and Roman letter music notation gave place to a set of symbols which later came to be known as *neumæ*. Three allied systems soon developed —the Mozarabian, of Spain; the Gallic, used by the Celtic races; and the Gregorian. Specimens of the first are only lately coming into the hands of *savants*; Gallic fragments written in *neumæ* are very rare, while Gregorian exist in copious literature.* These *neumæ*, which at first did not

* See article on Notation, Paléographie Musicale.

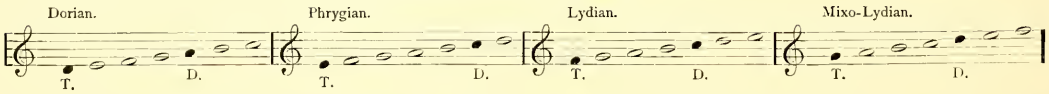
LINDISFARNE PRIORY, HOLY ISLAND.

indicate the exact pitch, only the general inflection of the voice, according to rules transmitted by tradition, gradually developed into our modern notation. The existence of the three distinct styles shows the musical activity of the barbarian Christian Church from its earliest inception. The art and theory of music meantime were separate developments, the Pythagorean scale measurements passing as a branch of mathematics into the hands of scholars with other Greek science.

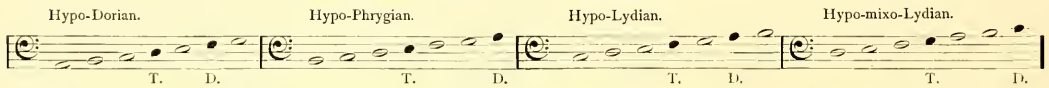
Greek culture as represented by Aristotle was the idol of the schoolmen, and between the time of Ambrose and that of Gregory, Boëthius had made a very faulty compilation in Latin of what he misunderstood to be the principles of Greek music. Shut up to work out an art divorced by law and conservatism from that of the people, the fathers turned to this treatise for information, and thereby completed the parallel between the learning and teaching of Christianity and its music. The latter was all foreign to the national life and instinct of the Celtic and Gothic nations who were subjugated by it, and while supported by them, and recruited from their life and ultimately permeated by it, it was always an art discovered, elaborated, and restricted by generations of conservative minds, and yet an art every step of which represented a passionate endeavour to give voice to the purest and deepest emotions of religious experience. And to this day nothing so tragic, so pathetic, and so passionate exists as the music of the high mass.

By the twelfth century the fathers had deduced a system of scales, or more properly modes, from the melodies of Ambrose and Gregory, which they named after these saints.

I give the four Ambrosian modes, with the names affixed to them. The initials under the black notes indicate the tonic (T) and the dominant (D) of each.



The fathers added to the Ambrosian modes four notes below the final of each. These modes are known severally as hypo- (lower) Dorian, hypo-Phrygian, hypo-Lydian, and hypo-mixo-Lydian. The newer modes are called plagal, in contradistinction to the Ambrosian, which are known as authentic. Melodies composed in plagal modes play about the tonic above and below it; their reciting note is a third or a fourth above the final, instead of a fifth or sixth, as in the authentic modes.



These Church modes were not the work of the Church as such. They were song modes, possibly Flemish, in popular use as late as the sixteenth century. In the music pages of this work will be found two examples of Flemish melodies in these modes. These folk-melodies are evidently in the national modes of their language. In short, the modes entered the Church as a result of outside pressure from the people's music of gleeman, troubadour, and minnesinger.*

* "Among the Scotch folk-songs, . . . in the Dorian mode is 'My boy Tammie'; in the Phrygian, 'Roy's wife of Aldivallach'; in the Lydian, 'Reel of Tulloch'; and in the mixo-Lydian we find 'Scots wha hae wi' Wallace bled'; although modern misdirected zeal, by using sharps and flats, . . . has ruined their former beauty."—*Challoner.*

There exist in the Church service eight melodies (tones), each connected with its proper psalm and each composed in a different mode (scale). These eight comprise the regular ecclesiastical modes,* but four others have crept into the service as a further result of barbarian influence, as we shall see.

Celtic Ireland, meantime, had developed a culture as liberal, gentle, and sympathetic as that which extirpated it was inelastic, harsh, and intolerant. Columban undertook the conversion of the Alemanni, founding monasteries in Burgundy and in the Apennines. Columba raised the monastery of Iona on a low island of barren gneiss rock off the west coast of Scotland (the first appearance of the circular arch in English architecture); and his pupil Aiden, at the royal command of Oswald, founded the bishopric of Lindisfarne, in the kingdom of Northumbria; thence went Chad to convert the Mercians, and Boisil to Melrose; while Gallus, disciple of Columban, founded the monastery of St. Gall, in Switzerland.†

With the dissension between the Churches of Rome and Ireland came a sudden demand among the Roman branch for Roman music. The melodies of Celts, Northmen, and Alemanni moved in tonalities altogether different from the *quasi*-Greek modes of Gregory's Antiphonarium, and the Gallic and Celtic Church music had diverged widely from the parent chant.‡

To teach Gregorian chants, singers were sent into England in 604. Pope Vitalian (660) sent monks to teach it in Brittany; in 678, Bishop Benedict, of York, invited it to England for a second time; Pope Paul in 758, at the request of King Pepin, sent twelve singers to teach the Franks.#

The Merovingian Empire, opened to Christianity by Columban, now fell into the clutches of Boniface. Charlemagne had heard the antiphonal singing at Rome, and introduced it into the cathedral at Aix. From Pope Adrian he obtained two copies of the Gregorian Antiphonarium and two choristers to teach it. Boniface introduced the Gregorian chant into Fulda, which he founded; but

WHITBY ABBEY, FOUNDED BY HILDA, IN WHICH CÆDMON (A. D. 664) COMPOSED HIS GREAT POEM.

St. Gall, already Romanized by Othmar, waylaid Romanus, one of the choristers, and became a seminary of Gregorian singing. In Boniface we find a nationality, spirit, and type very different from those of the Celtic brethren whom he persecuted everywhere, accusing them to the Pope of such

* These eight tones were fixed by royal mandate of Charlemagne: *Octo toni sufficere videntur.*

† See Green's Short History of the English People.

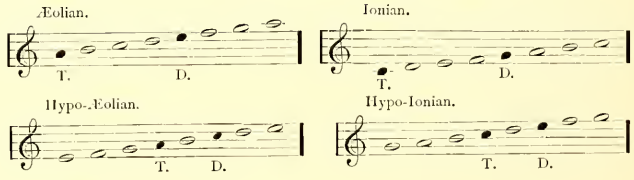
‡ The law of unity which obliged a piece of music to keep within the limits and range of a determined mode was too large in the beginning, and was only applied with the rigor of classicism in the course of centuries.—*Palæographie Musicale.*

These dates are Naumann's.

THE PAPAL PALACE AT AVIGNON.

fearful heresies as belief in the roundness of the earth and in the antipodes. He was inexorable in rooting out all traces of heathen worship and all the Christian culture of his Irish predecessors.*

Charlemagne, resolved on a uniformity of religion and worship among his subjects, established schools for the Gregorian chant throughout France and Germany, and finally forbade the use of any other sacred song in church or festival by the edicts of Aix-la-Chapelle in 803, and of Diedenhofen in 805. He was much assisted to this decision by the superior vocal training of Roman over Gallic and Alemannic singers. John Diaconus, biographer of St. Gregory, says: "Of all nations, the Gauls and Alemanni (Germans) are least fitted to understand and execute the Gregorian chant in its purity. Their rough voices, roaring like thunder, are not capable of modulation, for their throats, hardened by drink, can not execute what a tender melody requires. Their voices sound like a baggage wagon rolling down from a height." † Charlemagne was an enthusiast in Gregorian singing, and, like Gregory, conducted his music staff in hand, and brandished the latter at delinquents. Before Charlemagne's interference, however, the pressure of the national music of the heathen had been strong enough to add melodies in four more scales to the list:



and their corresponding plagal forms,

which are practically our major and minor modes, in use to-day.

These two modes were very slow in making their way into church use; the Æolian, to which belongs the "Tonus peregrinus," sung to the Psalm, "In exitu Israel," obtained recognition first. But our luckless major mode, the only one founded upon the natural harmonic series, the mode discovered by the troubadours and minnesingers, even in the time of Palestrina preserved its title of *modus lascivus*, and was regarded as too ear-tickling for devotion. Not till the Reformation inaugurated the hymn sung to popular melody was the major mode safely housed in the sacred edifice.

But those countries which had originally been Celtic possessed germs of a kind of music unknown in any Oriental civilization. At the very time when Gregory was compiling his Antiphonarium, with its half-declaimed modes and melodies, Isidore of Seville (570–636), writing on music in a country where Arabian culture was grafted on a Gothic and a Celtic strain, defines harmonious music as a modulation of the voice; also as the union of two simultaneous sounds; and speaks of two kinds of harmony: symphony and diaphony.

The Welsh harp likewise possesses a complete chromatic scale. That harmony was used by the ancient harpists of Wales is shown by some very curious exercises for the harp, taken from an old Welsh manuscript cited by Dr. Burney, and also by Burnting. At the beginning of the manuscript is this notice:

"The following manuscript is the music of the Britons, as settled by a congress of the masters of music, by order of Griffyd ap Cynan, Prince of Wales, about A. D. 1100, with some of the most ancient pieces of the Britons, supposed to have been handed down to us by the British Druids, in two parts (base and treble), for the harp." ‡

Giraldus Cambrensis (twelfth century) also wrote on this point:

* See Scherer's History of German Literature.

† Ritter: History of Music.

‡ Chapter on English Music, by Sir Gore Ousely, in the English translation of Naumann's History of Music.

"The Britons do not sing their tunes in unison, like the inhabitants of other countries, but in different parts; so that when a company of singers meet to sing, as many different parts are heard as there are singers, who finally unite in consonance and organic melody under the softness of B flat. In the northern part of Britain, beyond the Humber and on the borders of Yorkshire, the inhabitants make use of a similar kind of symphonious harmony in singing, but with only two differences or varieties of tone and voice, the one murmuring the under part, the other singing the upper in a manner equally soft and pleasing. This they do not so much by art as by a habit peculiar to themselves. Hardly any other melody is accustomed to be uttered otherwise, and their children, as soon as they begin to sing, adopt the same manner. Only the inhabitants of the upper part of the island sing thus. I believe that they had this art at first, like their language, from the Danes and Norwegians, who long occupied those parts of the island."

Wherever the Celtic race had spread, stringed instruments existed, which were so constructed that several harmonious tones were inevitably sounded at once (such was the crwth of Wales). The crwth, which Sir Gore Ousely asserts could not be played without such harmony, was mentioned by Venantius Fortunatus, Bishop of Poitiers, *circa* 609:

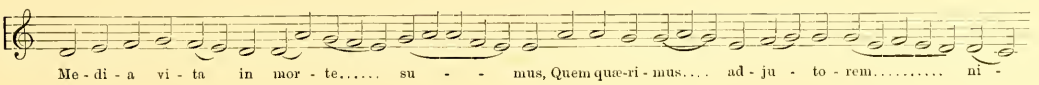
"Romanesque lyrâ plaudat tibi, barbarus harpâ,
Græcus Achilliacâ, Crotta Britanna canat."

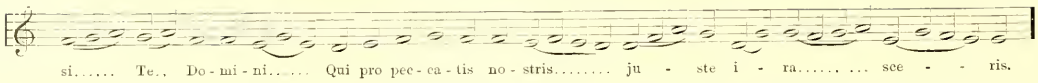
Now, while upon old mythologies, old moralities, old music pressed the Christian yoke, none of these things died. Harp, rota, crwth, and lute adorned the walls of hall and cottage. When St. Dunstan sat in the bower of his lady designing a robe for her maidens to embroider, his harp hung on the wall, sounded without mortal touch.

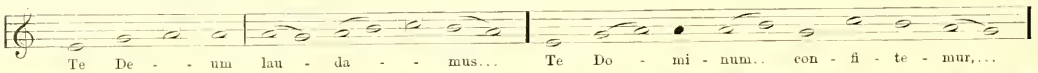
As Ygdrasil, the Norse tree of life, sprouted clean through the Christian overlay and became the Christmas tree; as Eastre lived on in the processions of the goddess of spring; as in the grove the English planted the Maypole, with its dance and song—so all this time the "soft and pleasing" harmonies of Celt and Norseman were knocking hard at the gate of the Church.

Meantime, while King Alfred, England's minstrel king (800–880), was founding a music school in Oxford, while Charlemagne was abolishing Gallic song in France and Germany, Hucbald, a monk in a Flemish monastery, proposed a plan of ecclesiastical harmony. Boëthius had recognised the octave, fifth, and fourth as the only perfect consonances. Hucbald accordingly proposed a plan of perfections in sequence—i. e., perfect octaves, perfect fourths, perfect fifths. Hucbald's invention—he called it an "organum"—proposed the melody (*principalis*), to which he added another part, either a fifth above or a fourth below it. He said (and his fellow-*savants* agreed with him) that it was sweet. At the same time the Church melodies, which, in losing the quantity of their vowels and obtaining accent, had not consciously obtained measure, break away from their syllabic bonds, and several notes now occur sung on one word at the close. We give (after Naumann) an example of a Gregorian melody by Notker Balbulus, of St. Gall (912), fifty odd years later:

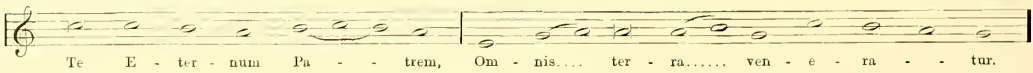
NOTRE DAME.



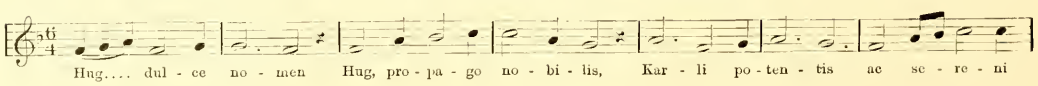
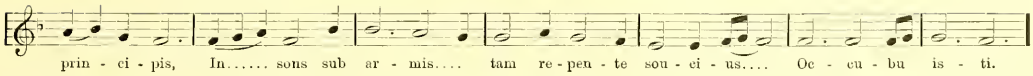


If we compare this with an older Gregorian chant, we see that music had gained greatly in motion.

ED. GRUEIZNER. Permission of the Berlin Photographic Co.

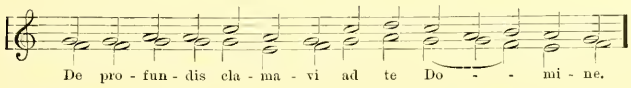
TRIO IN A MONASTERY.



The following lament for Abbé Hug, from a manuscript of the ninth century (Hullah, History of Modern Music), after Coussemaker, is an example of profane melody:



This Flemish air, if Coussemaker has deciphered it correctly, is written in our major mode—the *modus lascivus*, rejected by the Church, but certainly in use among the people.

Hucbald's organum soon received an improvement; his sacred perfections succumbed to imperfections of the flesh; and Guido of Arezzo (995–1050) proposed a plan of unisons, seconds, and thirds, which latter had been forbidden because Boëthius (after Pythagoras) had classed them as discords. The following very popular litany for the dead attests the value of his invention:

Guido was a singing teacher, and is credited with having invented a plan of teaching his pupils to sing at sight, naming the joints of his fingers and thumbs the first syllables of the lines of a Latin hymn, which lines presented successively the steps of the scale:

*Ut*queant laxis *Re*sonare fibris, *Mi*ra gestorum *Fa*muli tuorum, *Sol*ve polluti *La*bii reatum.

These syllables became the foundation of singing teaching, and of the wordless exercises known as solfeggio. In France, *do* is still known as *ut*.

Guido regarded music as an art. "The musician must so arrange his song that it is but the reflection of the words. If the music be for youths, there must be an exuberance of cheerfulness; . . . funeral music should be 'depressed,' festival music 'enlivening.'" So bitter became the controversy raised by these opinions that Guido was temporarily obliged to resign his monastery of Pomposa. He was subsequently reinstated by John XIX. The trouble with Guido was that he was secular—i. e., profane. He not only longed for forbidden thirds, but his scales extended beyond the limits of the octave. In short, he wanted room for variety and for expression.

From the collection of Alfred Littleton, Esq.

PURCELL,
THE GREATEST ENGLISH MUSICIAN. 1658–1695.

St. Gall, too, was still a lover of music, in which it surpassed both Metz and Fulda. Tuotila (died 915), who improved the tropes in the service, was poet, painter, sculptor, as well as musician, and played tropes of his own composition to the accompaniment of rotta and psaltery, in a remarkably sweet manner. The two Notkers of St. Gall wrote on music; the elder composed sequences, the younger the first treatise on music in German.

The organum was sung extempore, no notation for the added voices being required, but the invention of new forms made more accurate notation desirable. A red line to fix the position of the note F, above and below which the *neumæ* were written, was the first step; above this a yellow line to define the position of C was soon added; two black lines between and above these, completing the four-lined staff, are credited to Guido of Arezzo. When the manuscripts were written in black, it became the custom to put the letter on the line at the beginning to designate its name, whence originated the modern clef. In these clefs notation was easy, and the habit of writing melodies in two parts developed apace. The first innovation on diaphony (the sacred organum in fifths and octaves, and the secular in thirds and seconds) was the practice known as descant, by which the melody voice, now known as *cantus firmus*, obtained a complementary voice above or below it. It now became the custom to embellish the notes of this descant with other notes known as fleurettes or fioriture. Hence,

under the wing of the Church began the art of musical embellishment so passionately denounced by the dramatic faction of our day.

The second period of the old French school (1100) witnessed the innovation of counterpoint—i. e., writing one part against the other in points (notes). The word "counterpoint" is first found in the writings of Gerson, Chancellor of Notre Dame de Paris, about 1408, but the art itself is much older. The *cantus firmus*, over which the upper voice embroidered its fleurettes, now became the tenor (to hold). To the organum, with its freedom of the added voice, the French masters clung in spite of the euphonious *faux bourdon*, a progression of thirds and sixths in parallel motion, which soon arose. The *faux bourdon*, manifestly an incursion of profane harmony into religion, became known to the papal choristers while the papal choir was at Avignon, between 1305 and 1377, and was introduced thence into Italy. Pope John XXII promptly issued an edict (1322) forbidding even the use of the secular

J. Leisten. Permission of the Berlin Photographic Co.

MUSIC AT RICHELIEU'S.

organum (thirds and seconds), as too mundane for sacred purposes, but in vain. The *faux bourdon* was accompanied entirely by thirds and sixths, except in its first and last notes. Afterward a middle voice in fourths was added. The motet now entered with its short melody, and the habit of supplying each voice with a different text. In the two-voiced (duplem), three-voiced (triplem), four-voiced (quadruplem) writings of the French school the motet was the voice next above the tenor.

The rondeau, evolved apparently from the folk-music, also appeared in the French school. This school very soon discovered imitation, canon, and double counterpoint—at least as early as the thirteenth, possibly the twelfth, century. The works of a line of composers of this school, all organists of Notre Dame, show a gradual development of contrapuntal devices. Perotin not only used imitations in pure fifths, but provided a contrary motion to soften the effect. The round, "Scotland's Burning," is an example of the canon, the earliest form of part writing. Franco, of Cologne (died 1220), is said to have formulated the notation necessary to measure the relative value of the notes of these unlike parts. He discovered measure, recognising triple (perfect) and double (imperfect) measure; classified the major and minor seventh, the second, and augmented as the only real discords;

HERMAN WINKELMANN AS WALTHER VON STOLZING
In Die Meistersinger.

accepted the third as an imperfect consonance, advocated contrary motion, adopted four characters to represent different time values: maxima ▬┐, brevis ┐, longa ■, and semibrevis ◆ or ◢.

Now there is in the British Museum, once the property of the great Benedictine Abbey of Reading, a manuscript containing four Latin motets for three and four voices in highly developed vocal harmony, composed probably before 1226, transcribed by one of the monks of Reading, John Fornsete. The Reading manuscript also contains a rota, or round, for six voices, in strict canon, with Northumbrian words. The latest date on the manuscript (1228) coincides with that of a celebrated treatise on music by Walter Odington. Couple this with the fact that there existed a national school of music in the north of France, dating from 1090, in full sympathy with the English school revealed by the Reading documents, but yielding as yet no such proofs of advanced musical culture, and it seems clear that the old national gift of harmony had quietly burst into bloom in England, and perhaps in France, inaugurated the line of musicians at Notre Dame, followed by the Gallo-Belgian and Netherlandic schools of music that culminated in Palestrina.

The Netherlandic schools, which brought the art of polyphony to absolute perfection, were not wanting in taste. Jean de Muris (1300–1370), a doctor of the Sorbonne, mentions three kinds of tempo—lively, moderate, and slow. As early as the Antiphonarium itself marks of expression had been in use. Scientific music, *à la* Boëthius, had little by little elaborated the art of part writing, which, as we have seen, had its root in vocal part song. (The oldest canon in existence—"Sumer is icumin in"—is secular.) Dufay (*circa* 1350–1432) began to write masses in popular airs. The folk-song, now, like John Barleycorn, took its revenge. The practice was very naïve. The original words to the melody which displaced the *cantus firmus* were sung as in the profane song, and the other voices sang the sacred words of the Latin text.*

The absence of a leading tone—i. e., a note half a step below the tonic, and therefore so intolerably dissonant to it (and to the memory of it, which is the basis of all tonality) that it naturally rises to resolve itself into it—was not specially felt. Melodies never wandered out of their modes, in Gregorian days, and the early folk-songs found their tonic from below as easily as from above. But secular experiment wrought a sense of the value of a note below the tonic, and dissonant to it, which should rise into it as a close. Coussemaker has deciphered troubadour and minnelied melodies in our major mode which has a leading tone. The popular practice gradually and insensibly impressed itself on the Netherlandic school. The use of the leading tone is usual in the hands of Busnois (died 1442, Gallio-Belgian). Josquin de Près even wrote, for instance, a composition in the scale of F, each part of which ended with a perfect cadence.† As late as the time of Palestrina the use of the major mode ‡ with its leading tone (and ultimately its harmony, the cadence) was not in favour, except in secular compositions. Palestrina, however, frequently used the authentic Ionian mode transposed with B flat at the signature. But the mode with its cadence practically entered the Church with the popular melodies of Luther. Goudimel, Palestrina's master, who lost his life in the massacre of St. Bartholomew, arranged the melodies for one of the first hymn books of the Reformation.

Lastly, the chromatic element of modern music, to which our power of modulation is due, was inaugurated (not invented) by Bach, who advocated a system of tempered tuning by which all scales could be played without retuning on the same instrument, and thus made passage from one scale to another (modulation) possible. The practical illustration of his theories in the Well-tempered Clavichord is the milestone which marks the new path of music out of the interlaced voices of polyphony into the region of harmony, where our modern compositions live and move and have their being.

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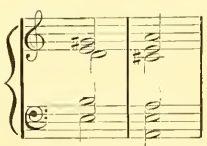
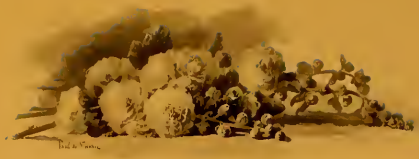
* See Naumann's History of Music and Hullah's History of Music, etc.

† "It is hard, I know, to believe that the 'perfect cadence,' or discord of the dominant seventh, was not only unfamiliar, strange, and startling, but that there was a time when all the theorists in Europe combined their voices in one savage howl of indignation against the musician who first had the courage to say he liked it. For that his confession rather than his taste was Monteverdes's (A. D. 1607) great offense, is very certain." —*Transition Period of English Music, by John Hullah.*

‡ The Congress of Irish Harpers at Belfast, Ireland, in 1792, agreed that G major was the most ancient of the Irish scales, accounts of Irish harp-playing occurring as early as the twelfth century.



VIOLIN-PLAYING AND THE PARIS CONSERVATOIRE.

By CAMILLA URSO.

PUGNANI.

FRENCH ingenuity brought its present perfect shape to the bow, and this welcome amelioration of the difficulties presented by the uncouth contrivance which preceded the modern bow for centuries shows well the importance that French violin masters attached to the art of bowing—in their estimation, and rightly, of no less consequence than the technical ability of the left hand.

The fine singing qualities, so much admired in violinists who have been instructed by French methods, is due to the extreme care devoted to the possibilities of bowing by that combination of eminent artists who, very few years after the opening of the Paris Conservatoire (1795), had been appointed its professors to the violin classes. Many good French artists had been known previously, and admired, among others Jean Marie Leclair, whose works appear occasionally in concert programmes; but when Kreutzer, Baillot, and Rode were appointed together, they formed a unique array of professors, which gave the violin classes of the Paris Conservatoire a standard of merit that has been attained by no other institution and in no other country.

The fundamental idea of the Paris Conservatoire for instrumental classes, except perhaps in the piano department, is not to develop students into virtuosi for the concert stage, as many imagine, but to form musicians of rare excellence who will supply orchestras—an achievement sufficiently demonstrated in its famous symphony concerts, first conceived by Habeneck, a pupil of Baillot. The superiority of the Paris Conservatoire orchestra over all others, both in the string and the wind instruments, is conceded by composers and artists who have been in a position to make the comparison.

Photographed by Sarony.

Camilla Urso

The French masters above referred to recognised the necessity of having a uniform method from which pupils would acquire the best of their individual experience, and they agreed to confide to Baillot, who had good literary ability and a happy clearness of expression, the task of putting into written form their rules of teaching, after deliberation in council. This method appeared under the title of "The System of Instruction for the Violin adopted for the Classes of the Paris Conservatoire," and is still an undisputed authority.

These facts lead me to the opinion that to these artists and their teachings modern violin-playing is due. Joseph Böhm, the teacher of Ernst, Helmesberger, Joachim, received his instruction from Rode; and when Louis Spohr heard Rode, he copied the

famous French master's polished phrasing and refined style, changing altogether his own mode of playing, and, in doing so placed himself in the front rank of German violinists.

Kreutzer, Baillot, and Rode were helped greatly in their researches by their friendly acquaintance with Giovanni Baptista Viotti, who at that time had taken up his residence in Paris. Their frequent intercourse with this great Italian artist must have been highly influential in joining the qualities of the legitimate Italian school to the accepted French rules in mechanism and bowing.

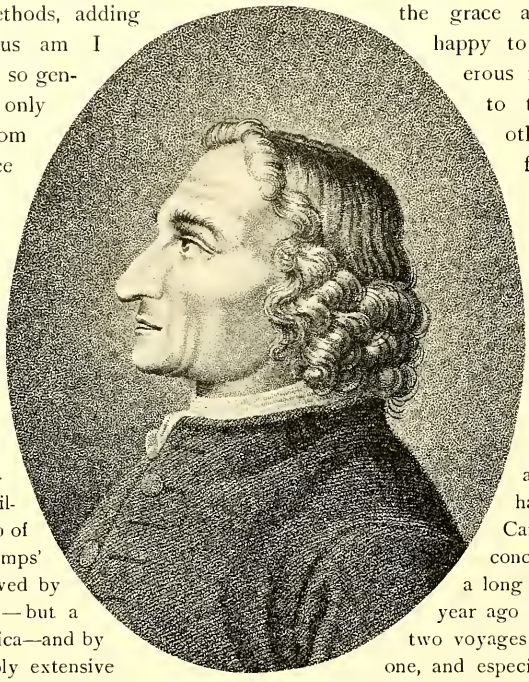
Can I not also trace the present high standard of the Conservatoires of Brussels and Liége to

DAGNAN BOUVERET.

IN THE FOREST.

the direct influence of the Paris Conservatoire? Van der Planken, the teacher of Artôt and Hauman, was a pupil of Baillot; so was André Robberechts. Joseph Meerts, the renowned teacher, was a pupil of Lafont, who took Rode's place in his class. Artôt, already mentioned, and who would have left a name second to none but for his premature death, also attended the Paris Conservatoire classes with Kreutzer. De Bériot perfected himself under Baillot, and in turn taught Vieuxtemps, who had commenced his studies with Ledoux. Those two great artists, Wieniawski and Sarasate, received all their violin teaching at the Paris Conservatoire, and from its dingy class rooms carried

everywhere its fine methods, adding the grace and proficiency of their own natural gifts. Thus am I happy to give my humble praise to an institution which is so generous in its government that it opens a free door not only to the children of France, but to gifted pupils from other countries, and does all because of its reverence for art.



TARTINI.

NOTE.—Mme. Camilla Urso, who is justly classed with the great virtuosos of the century, was born at Nantes, of Franco-Italian parentage. She was in her eighth year when she entered Massart's violin class at the Paris Conservatoire, and was distinguished as the first pupil of her sex admitted into that institution. Two years later, having borne off the first prize, she was engaged for an American tour, and remained in the public eye until she was fourteen, when she withdrew into private life for five years. Her reappearance was effected in a concert of the New York Philharmonic Society, where she played, under the leadership of Carl Bergmann, Mendelssohn's violin concerto and Vieuxtemps' concerto No. 4. Her return to the concert hall was followed by a long series of performances, by journeys to remote parts—but a year ago her magic bow was drawn in Johannesburg, South Africa—and by two voyages around the world. Mme. Urso's *répertoire* is a notably extensive one, and especially rich in respect to the classics. Her playing is characterized by extreme purity of tone and elegance of style. In domestic circles she is known as Mme. Frédéric Luer.

THE BELGIAN SCHOOL OF VIOLIN-PLAYING.

BY HENRI APPY, WITH THE CO-OPERATION OF FLORENCE L. BEACH.

A. GILL.

L'AMOUR CHEF D'ORCHESTRE.

THE Belgian school was founded by De Bériot. It was he who made it a distinct and independent school, separate from the French and German. This fact was the result of a disappointed search and of what he considered a foolish and unjust criticism.

At the age of nineteen he was a most accomplished player and musician, having studied from early childhood with earnest perseverance and high enthusiasm. His natural fine traits of mind and heart had been guided and greatly developed and increased by companionship with Jacotot, the philosopher. He had learned all that the teachers of his own country had to teach him, and had played in concerts throughout Belgium with success. But he wanted everything there was to be had of study, so he went to Paris to the Conservatoire. Baillot, the director, said to him, "Your tone is too heavy." De Bériot waited to see and hear what they would show him different and better.

He found the French playing lacked breadth and depth of tone and sincerity. It was fluent and brilliant, but always gay and coquettish and superficial, never noble and great. (It is by holding such extreme positions that men bring to pass great results.)

Finally, De Bériot said to Baillot, "This playing is sugar-sweet" (*sucré*), and he returned to Brussels, eventually to establish the Belgian school of violin music in the Royal Conservatoire of Brussels, of which he was for years the director.

YOUNG GIRL TUNING VIOLIN.

In the time between his leaving Paris and his return to Belgium he travelled and played with great success in England, France, and Italy, five of these years with Malibran, the celebrated singer, who became his wife.

Though De Bériot was not satisfied with the style of the Paris Conservatoire, he found in it much of ornament to add to the solidity he already possessed. Thus it is that in the Belgian school are united the best of the German and French.

This school has been elaborated through untiring study in every department of technique, with the watchword *tone* ever present. If the masters of this school found moments where French gaiety expressed the spirit of the composer, "French gaiety" was theirs. But as, in architecture, the most ethereal superstructure must have solid, sure foundation from which to soar, so, in music, depth and security of tone are fundamental essentials in all truly fine playing, ornamental and light, as well as large and majestic.

From De Bériot sprang Vieuxtemps. The former went to a small town to play in public. While in the barber's chair, the day of the concert, a man of humble, modest appearance came to him and said, "Will you hear my son, and tell me if he will be a musician?" The boy was brought. "What do you play?" asked De Bériot. "Nothing but scales," replied the boy. "Play them for me." And the child began with plain scales, and added to these scales in thirds, in sixths, in octaves and tenths, marvellous chains of trills and arpeggios in many forms, all with wide range of shading, from most vigorous fortissimo to the slightest, most delicate pianissimo whisper of a tone, with fire and dramatic power, with insight and poetry and sweet heartfulness.

FALK, Photographer.

CÉSAR THOMSON.

When this wonderful music ceased, there was a moment of thrilling quiet, then the world-known concert player said to the little boy, "You are the greatest player in the world!" And he took him home to Brussels and taught him the concertos and classic pieces, which had no difficulties for the child because of his perfect preparation. When Vieuxtemps played in public there was a new epoch. It is told that the first time another great violinist who subsequently played in quartette with Vieuxtemps heard him he grew faint, so great was the emotional spirit and the thrill of the tone which he brought from the violin. When Vieuxtemps died, it was said in Paris that there had been two extremes—Vieuxtemps and Paganini; Paganini devilish (*diabolique*), and Vieuxtemps—they did not know that angelic would be an adequate expression for the spiritual beauty of his playing. They said he had the bow of all the violinists combined. He wrote fine music and was teacher in the Conservatoire at the same time with De Bériot. These masters did not receive the pupils until they had studied years under Mertz, the great master in technique—the great master to prepare the great players. The directorship of the Conservatoire was continued by Léonard, who is well known for compositions of wide range and large number, as well as for his fine teaching.

Wieniawski, who succeeded Léonard in the Conservatoire, was an outcome of this time. He was the Liszt of the violin, and took the public by force. With the general public he was a greater favourite than Vieuxtemps, but with musicians—No! In his studies he was devoted to the classic school of music, and his concert programmes were made up of compositions from it; but his own compositions were after the wild Sclavonic manner of feeling and expression, for Pole he was, in spite of his training.

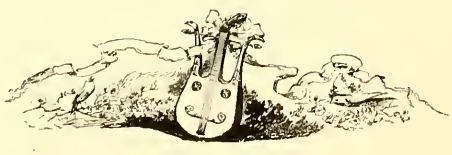
George Wharton Edwards.

MUSIC IN THE NETHERLANDS.

Joachim, who is indisputably the greatest living violinist, is of the German school, but is himself Hungarian, which removes from him the ban of being "too phlegmatic." He plays a Beethoven Sonata a thousand times, but with such wonderful feeling that the public would never dream of wanting anything different unless he should think of it first.

Wilhelmj, too, belongs to the German school.

The Belgian violinists say the French are too light, and also they say the Germans are too heavy, "too phlegmatic," to play the violin. The spirituality which is the life of the violin needs for its perfect expression the threefold gift of body, mind, and soul—strength of touch to endow the music with a fine, strong human body, accuracy and speed of technique, like the highly trained intellect, and, above and under and through all, tone pure and perfect, which is the soul, the spirit, of this most spiritual instrument of music—music, the most spiritual of all arts.



E. Burne Jones. Photographed by Hollyer.

FEAST OF PELEUS.

THE OPERA IN FRANCE.

By MAX MARETZEK.

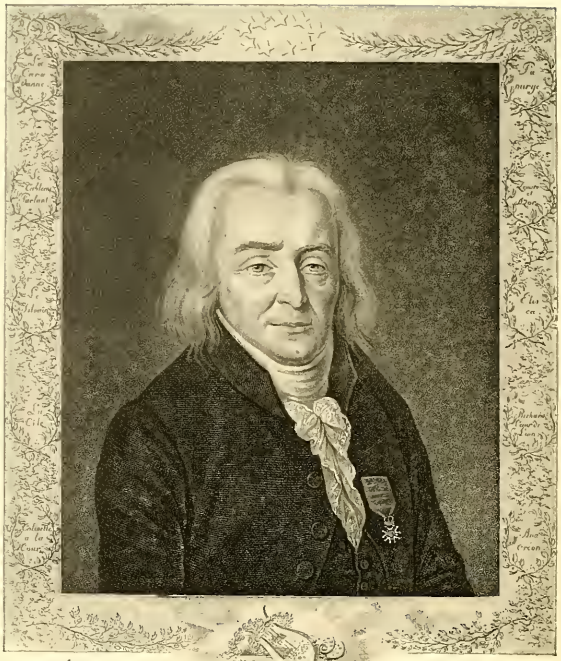
St. Aubin. From the bust by Coignon.

WHAT constitutes the nationality of an opera? Is it the country where it was originally produced, or the language in which it was originally written, or does it derive its geographical denomination from the birthplace of its composer? Music in its generality is cosmopolitan. Still, we hear much about German, Italian, French, and even English opera. The *répertoire* of English opera begins nowadays and ends with Balfe's "Bohemian Girl." In the last century the most popular opera was Dr. Pepusch's "Beggar's Opera," which, however, according to John Fielding, created only an additional number of thieves, but not a new school in operatic music. The only distinguished opera composer born on English soil was Purcell, who was not prominent enough to establish a national genus of distinctive English opera. Balfe, Wallace, and Sullivan, the most popular writers of opera in English, are all Irishmen, and if the nationality of operas should be recognised by their composers' country, we may sooner conceive of an Irish than an English school of operatic music. Sir Julius Benedict wrote several English operas, but he was a German, and his works are only attempts to imitate Carl Maria von Weber.

Hundreds of volumes of polemics have been written and rivers of bile and ink have been spilled by the adherents of German and of Italian opera, but no one of the belligerents has been able fully to explain the limits or to draw the line of the intrinsic merit of the one or the other. They fight about technicalities, about material or even immaterial points, principally about forms, and forget that the real and ultimate object of music is ideality. The essence of music, after all, is inspiration, revelation. It is part of the infinite which moves in time but not in space, and true criticism of music is based upon the psychical and intellectual emotion it produces, but not upon dissection of forms or scrutiny of construction; and instead of classifying operas geographically according to the birth of the composer or the language in which they were written, it would be wiser to divide them according to the epochs in which they were produced. Each period brings forth men of talent, reflecting the spirit of their time, or perhaps each genius models his thoughts according to the state of affairs of his era or the questions that agitate it.

Mozart lived under the blessed reign of Joseph II in Austria, and on the waves of Mozart's music you are carried forward smoothly and take delight in the pleasures of peace and the joys of love, and experience the sensation of longing for eternal bliss. Beethoven, contemporaneous with

the great political revolutions of his time, created a revolution of his own in music by his gigantic genius. Beethoven was the Napoleon of music. During the fictitious calm and the careless abandon that pervaded Europe during the Restoration, Rossini grasped the sceptre of operatic music, and his compositions reflected the epicurean sensuality of his epoch. Melody pure and simple reigns supreme, to the detriment of harmony and intellectual conceptions. Awaking from their dreams of a fallacious peace, the nations rose again in 1830, and questions of social problems coming to the surface caused the public to become more serious. Satiated with the *dolce far niente* in Rossini's music, they craved something more substantial than sweetmeats.



ANDRÉ ERNEST MODESTE GRÉTRY. 1741–1813.

Then Meyerbeer, understanding the situation, discarded Rossinian theories and ascended for a time to the throne of empire in operatic music, uniting melody with harmony, and treating musically with marked brilliancy and success religious issues in "Les Huguenots" and "Le Prophète." The immense talent and peculiar individuality of Meyerbeer consisted chiefly in his ability to produce most powerful effects by contrasts, such as the diabolical element pitted against the angelic in "Robert le Diable," and the religious simplicity of Calvinism opposed to Catholic fanaticism in "Les Huguenots," and by drawing the character of his heroines and heroes in a striking and unmistakable manner. How true and beautiful the musical portrayal of sisterly love in "Robert le Diable"; how passionate that of woman's sacrificing love in "Les Huguenots"; and how noble, pathetic, and dignified is the mother's love for her deluded son in "Le Prophète"! Those soul-stirring effects illumining in rapid succession Meyerbeer's operas, prompted the accusations and reproaches of his detractors and envious contemporaries, but the composer, though very sensitive to printed criticisms and avoiding all public polemics, had humour and sarcasm enough to meet them in private and confidential conversation.

RICARDIÈRE. GASPARI LUIGI PACIFICA SPONTINI. 1774–1851.

"Robert Schumann," he used to say, "taxed me with striving only after effects in my operas. He is a very learned mu-

Appleton & Co. N.

Photogravure

Portrait of Anton Seidl

From a copyrighted photograph by Aimé Dupont.

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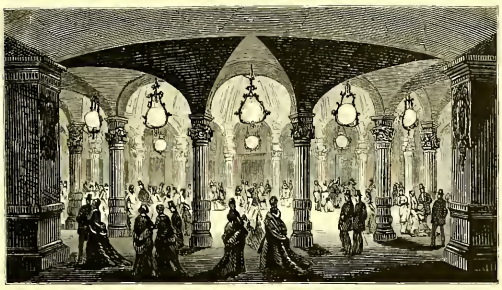


BOX-OFFICE OF THE PARIS OPERA HOUSE.

sician, and has fully succeeded in producing no effects in his dramatic works, such as 'Manfred' and 'Faust.'

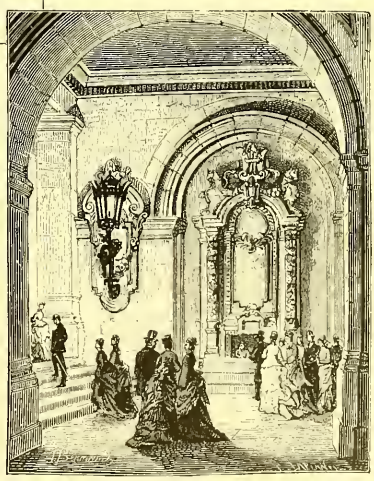
"Berlioz," he continued, "accuses me of writing my operas with the sole object of pleasing the public. The difference between my 'Robert le Diable' and his 'Benvenuto Cellini' is, that my opera pleases the public and displeases Berlioz, while his opera pleases me, but wearies the public. Wagner finds fault with my music because I am a Jew. Well, I think that neither he nor I is a credit to any religion; and though he makes a discrimination about religion in composers, he solicited and accepted help from Jews as well as from Gentiles." These remarks were made in my presence, and the last one is a hint that Meyerbeer had assisted young Wagner in Paris.

Sketched by BOULANGER.

WAR DANCE.
From the Paris Opera House.

Meyerbeer had a sympathy for Jenny Lind and a veneration for Madame Viardot Garcia. He tried hard to have Jenny Lind engaged at the Academy of Music in Paris, then under the direction of Léon Pillet; but Madame Rosina Stoltz, the prima donna, who on her part directed the director, M. Pillet, prevented the realization of Meyerbeer's and Jenny Lind's wishes. The disappointed *maestro* never forgave M. Pillet nor Madame Stoltz, and his opera "Le Prophète," which was ready for production, was withheld by the author until both opponents to Jenny Lind had been dismissed.

When Meyerbeer was at the zenith of his glory, two young Germans were treading the boulevards of Paris, one vainly trying to get a hearing for an overture for orchestra at the concerts of the Conservatory, and the other offering a one-act operetta to a subterranean *café chantant* in the Palais Royal. The first of these aspirants to musical fame became afterward known as Richard Wagner, and his overture as "Rienzi"; and the second was Jacques Offenbach, and his operetta was "Les Deux Aveugles." Nobody dreamed that these two young musicians would be able (though in quite different directions) to make a sweeping revolution in the musical taste in the world, and shake the foundations of the old-fashioned historical music-drama.

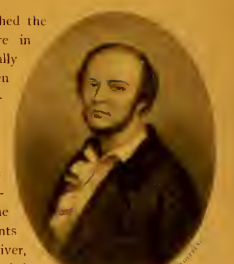


THE CIRCULAR VESTIBULE OF THE GRAND OPERA HOUSE, PARIS.

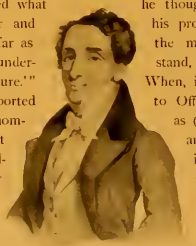
Wagner's genius manifested itself by the indomitable courage and perseverance with which he destroyed the stereotyped conventionalities of the old Italian operas, by the boldness of his surprising harmonies, and the colossal combinations of his orchestration. His music-dramas are the overthrow, the nihilism, of all former operatic institutions; while Offenbach, caricaturing the old forms of operas, invented ironical music, with

ÉTIENNE MÉHUL.
1763–1817.

the *can-can* as its principal element, which photographed the sybaritism and corruption of the Second Empire in France. While we agree to admire what is really grand and admirable in Wagner, especially when he succeeds in reaching the climax of the dramatic situation, we disagree with many of his commentators, who, some of them perhaps unable to explain the difference between a three-four and sixth-eight movement (although $\frac{3}{4}$ is equal to $\frac{6}{8}$ in mathematics), would seriously declare that a certain musical phrase describes the growing of the grass, that a certain motif represents the sliding of the gold grains in the bottom of the river, or that a certain figure in the orchestra is a real illustration of the chemical process of producing petroleum in the bowels of the earth. Offenbach had the reputation in Paris of being a *jettatore* (possessing the evil eye), and his Mephistophelean appearance and cynical expression had a good deal to do with that groundless opinion. When asked what he thought about Wagner's music of the future, Offenbach replied: "Wagner and his proselytes established a musical cult, the principal dogma of which is, as far as the masses are concerned: 'You must believe even what you do not understand, and you must endure for the present, to be happy in the future.'" When, in Philadelphia during the Centennial, a meddlesome, would-be friend reported to Offenbach, who together with myself conducted concerts, that Theodore Thomas (who at the same time led in another concert hall) would never direct any music by Offenbach, he responded, "I, for my part, am perfectly willing to conduct any compositions of Theodore Thomas, if he will kindly send me some." "But," said the other, "Mr. Thomas never composed a bar of music!" "Indeed!" retonishment, "then this Thomas is not the celebrated Thomas who wrote 'Mignon' and 'Hamlet.'"



HALEVY.



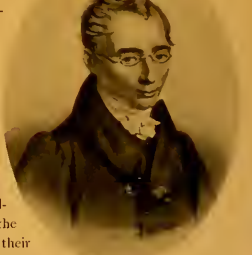
MEYERBEER.

Later, however, he went expressly to Theodore Thomas's concert and did him justice in praising him as an accomplished conductor.

When I told him that I had forever given up the management of opera, he answered, "You are not the man to shirk Italian opera whenever there is a chance to lose money."

Admitting that the German school of the so-called music of the future has rendered great service, by annihilating the antiquated style of Italian and French operas, it can not be denied that the difference between all three consists more in the peculiarities and the material forms of their construction than in dissimilarity of their ideals. While the German opera may be distinguished by more intellectual depth, and the Italian by more force of vocal expression, the French operas usually surpass the others by their elegance of rhythm and vivacity of melody, by the superiority of their librettos, and by a greater

DANIEL FRANÇOIS ESPRIT AUBER
1782–1871.



LOUIS JOSEPH FERDINAND HÉROLD.
1791–1833.

FÉLICIEN DAVID. 1810–1876.

knowledge of stage effects. But the founder of French opera was an Italian, Jean Baptiste Lully, who under Louis XIV, in 1692, established the Royal Academy of Music. Lully's work was continued by Rameau, Monsigny, and Grétry, but the world-wide influence which the Academy of Music has exercised dates originally from the advent of Gluck in Paris. Although a German, Gluck may be considered the reformer of French opera and the originator of dramatic expression in opera.

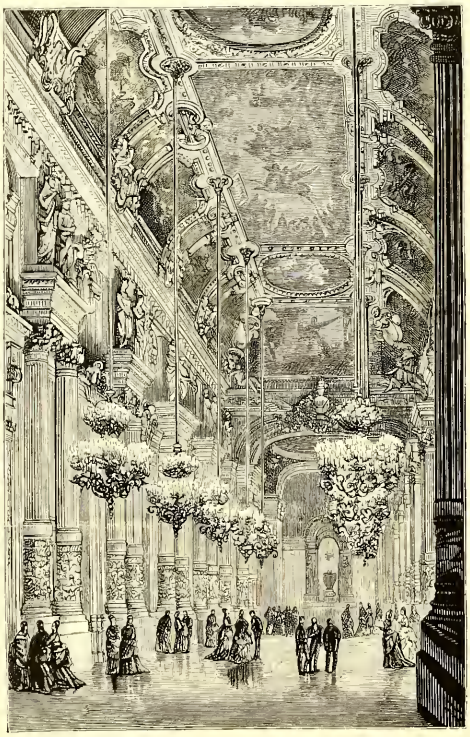
The fierce war raging between the Gluckists and the Piccinists, and the ultimate triumph of Gluck's reforms in French opera, are too well known to require detailed mention. "Iphigénie en Aulide" and "Iphigénie en Tauride" mark a new epoch in the annals of French opera. Méhul, with his opera of "Joseph in Egypt," and Boïeldieu, with his "Dame Blanche," continued the system of Gluck, until the advent of two Italians, Cherubini and Spontini, and the performance of the operas "Medea" and "Les Deux Journées" by the first, and "La Vestale" and "Ferdinand Cortés" by the second, occasioned a new departure from the established forms of Gluck's writing. From this it will be seen that foreigners not only started the French opera, but have caused so far the different degrees in its advancement; while the native composers, however talented and learned, only followed the path traced by Italians and Germans, until at last the arrival of a real French musical genius in the person of D. F. E. Auber, who from 1811 to 1870 wrote about thirty operas, surpassing all the works of his contemporaries in popularity, through freshness of melody, elegance of rhythm, and brilliancy of imagination. If Auber had written nothing but "Masaniello" and "Fra Diavolo," he would be entitled to everlasting fame; but his specialty was the "opéra comique," which means a good comedy or light drama set to music, and is not to be confounded with those low farces that nowadays are called comic operas. In comparing comic operas like "The Marriage of Figaro," by Mozart, "The Barber of Seville," by Rossini, "Fra Diavolo," "Les Diamants de la Couronne," and "Le Domino Noir," by Auber, with the nauseating stuff that is palmed off at present under the same title, any real lover of music must shed tears over the decadence of that branch of the art. The first three of the above-named operas have outlived all other comic operas, and prove Darwin's theory that the fittest will survive. In former times composers wrote comic operas, and here and there were wont to interpolate a waltz or polka movement, just as a host might serve a Roman punch between the *entrées* and the roast at a dinner; but now a jingling waltz song and a commonplace ballad, with a topical song thrown into the bargain, constitutes a comic opera. No wonder that such

AMBROISE THOMAS. 1811–1896.

From the painting in the Paris Opera House, by BARRIAS.

sparkling music as Auber's in "Fra Diavolo," combined with the skilful treatment of the subject by Scribe, should outlive all comic operas written since 1828. What a charming libretto Scribe succeeded in weaving out of the story and fate of the celebrated guerrilla chief Micaele Pazza, who flourished in the reign of Joseph Bonaparte in Naples!

Colonel Micaele Pazza, after the occupation of Naples by the French and the ascension of Joseph Bonaparte to the throne of that kingdom, inaugurated with his followers a guerrilla warfare in defence of the national independence and of the dethroned king. His audacity in attack, his rapid movements, his sudden appearance where he was least expected, and his skill in evading capture for a length of time astonished the superstitious peasants, who believed him to be leagued with the Prince of Darkness, and hence called him "Fra Diavolo." The French, however, considered him as a robber and his followers as bandits, as they did three years later, in the Tyrol, the great patriot Andreas Hofer. While the latter's name is still held in reverence in Austria, where monuments have been erected to his memory and his deeds are extolled in verse and prose, the unlucky Micaele Pazza was forgotten by the Bourbons after their restoration.



GRAND FOYER OF THE PARIS OPERA HOUSE.

The French Colonel Hugo, father of Victor Hugo, after six months' pursuit in the Apennines, defeated Fra Diavolo, who, although wounded, reached the village of Marcone, in the hope of attaining the coast, where the English commander, Hudson Lowe, had a bark in readiness to take him aboard. Unfortunately, the druggist's clerk to whom he appealed for bandages recognised him as an old acquaintance. He was arrested and executed. It is said that he refused to be pinioned or blindfolded, and insisted upon dying as a soldier and patriot. The name of the bandit will be known many years, thanks to Scribe and Auber; but who remembers nowadays the valiant Colonel Micaele Pazza?

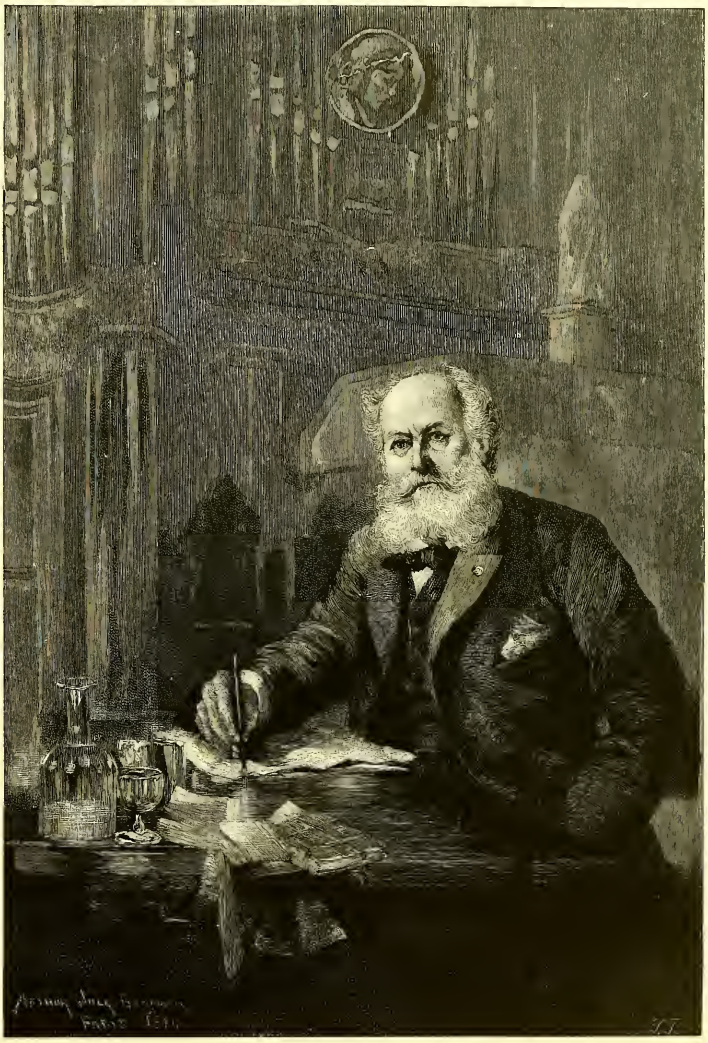
GOMERY. From the Paris Opera House.

DANCING.

But to return to French opera. L. J. F. Hérold, the composer of "Zampa"; Adolphe Adam, author of "Le Postillion de Longjumeau"; J. F. E. Halévy, the creator of "The Jewess"; Ambroise Thomas, and Bizet, contemporaries of the illustrious Auber, are all shining lights in the old system of French opera; Gounod, with his "Faust," closes the list of brilliant composers of this epoch. Saint-Saëns, Massenet, and Delibes, very talented musicians, seem to incline to the theories of the music of the future, and the future must therefore decide what place

they shall occupy in the progress of French opera. In writing of French music it would be unpardonable not to notice Hector Berlioz ; but, although the most conspicuous and eminent French composer of symphonies, cantatas, and requiems, he hardly comes within the limits of an article on opera.

Besides these composers, many foreign *maestri*, such as Rossini ("William Tell"), Donizetti ("Favorita"), Meyerbeer, Caraffa, Balfe, Flotow, Sacchini, Verdi, Niedermayer, Paër, and others, wrote for the French operatic stage and the Academy of Music in Paris, and other theatres were open to prominent talent, irrespective of nationality ; which proves the hospitable disposition of the French public in matters of art, and also the cosmopolitan character of the French operatic school.



CHARLES FRANÇOIS GOUNOD. 1818.

It is to be hoped that the time will come when music will be judged everywhere by its intrinsic merit, by the standard of the true and beautiful, not by its nationality or by the forms of its structure. The forms of a musical composition depend, after all, on fashion, and our grandchildren perhaps may laugh in the next century at those of the Wagner music-dramas, as we now laugh at the old fashions of Piccinni's and Rossini's first operas. The intrinsic worth lies in the idea, not the form, which is only the vehicle to carry the idea.

NOTE. — The question of property in authorship which a nation may claim in the music written for and acclaimed by its citizens turns upon the value of the second person in a dialogue. As Bernand happily pointed out, there is a difficulty in composing repartee to a man who will not speak to you. The listener, in fact, furnishes half the conversation. Consider the works of Handel in England, Cherubini in France, and Dvořák in America, and it is instantly apparent that they possess properties which have sprung from the temperament and mental trend of the nations in whose lands they were written and to whom they were addressed. Certain invariable sequences of emotion and action, certain principles of development, certain peculiarities of feeling and willing, impress themselves upon the stranger that dwells within the gates, and come out unconsciously to himself in that which he creates.

The opera, in France, is a most striking and gracious example of the result of this law of environment. Here the highest and purest genius of the French people has been at work. The history of its composers repeats itself: if what they offer is in harmony with French genius, it is received; if not, there is the journey

AUBER
From an early sketch.

to the capital full of hope, the opera in an uncongenial style with its lesson of failure, the new attempt on wholly new and higher lines, and then a period of noble productivity.

Let us look at the qualities which France has demanded as a passport to her favour. There was Lully: his ballets sparkling, easy, graceful, and gay; his recitative modelled on that good declamation which France has invariably enforced upon her composers; his music reflecting the witty situations and character-drawing of Molière and his brother dramatists. Gluck followed, reflective, dramatic, and noble: a musical revolution was the result. In the hands of each new composer, as he is acclaimed in his turn, declamation is enlarged and carried forward; clearness, logic, and symmetrical development of subjects at once classic, and possessing the highest dramatic intensity, win a popular approval. Orchestration advances, discrimination and a sense of proportion make themselves felt. The intellect is at work in every effort of growth. The dignity of the subjects of the great French operas is uniform. Gluck contributed "Iphigénie" and "Alceste"; Spontini, "Milton," "Olympia," and the "Vestale"; Cherubini, "Medée"; Rossini, "Tell"; Gounod, "Faust"; Thomas, "Hamlet" and "Mignon." Such themes are the direct result of a national taste that has given birth to Racine and the drama that he exemplifies. The wit of Voltaire clarifies and informs. If comedy is the end in view, there must be no heavy humour, no clumsy melody and orchestration. Lightness, limpidity, vivacity, grace, inspire all; and whether passion or humour seek expression, we see recitative and instrumentation steadily developing.

CHERUBINI.

The native composers of France have always been contributors to science, the science of their art. Rameau stands forth great in his patient researches in harmony. Berlioz, the full efflorescence of French genius for orchestration, wrote that analysis of the musical qualities of orchestral instruments which will never leave the hands of the practical composer—a book so able and so enthusiastic that even the bassoons and horns seem endowed with qualities fairly human. The old classic epoch of French music has ended; but far afield as David roved for the melody and local colour of his ode-symphony "Le Désert," Reyer for the opera of "Salammbô," Saint-Saëns for "Samson," and Bizet for "Carmen"; strongly as the peculiarities of modern Parisian art have impressed themselves on literature and the dramatic tableau, and so dominated music, yet the qualities that form the living spirit of French music to-day, the soul upon which its body grows, are those which have consistently developed it from the beginning.

But French character has another side. Its musical art has always been thoughtful, direct, and strong. It is also capable of the keenest sympathy and discrimination. The nation which has produced a Balzac and a Hugo is neither narrow in its comprehension of human life nor dull in its analysis. These powers have more than once shown themselves on the French operatic stage, but especially in two remarkable composers whose greatness in their special region of art has found no rivals. Halévy's "La Juive," Meyerbeer's "L'Africaine," "Huguenots," and "Le Prophète," exhibit powers of character-drawing in music that seem to have vanished with their composers. Propelled by his master passion, the typical opera hero progresses among the minor characters like a ball among ninepins. Meyerbeer, on the contrary, exhibits the impact upon each other of the varying energies of the life with which he fills his entire *dramatis personæ*. He seats a De Nevers, a Marcel, and a Raoul at a breakfast table, and mingles the comedy and tragedy of daily life with a master hand. Suffering and sanity are the keynotes of Meyerbeer's emotional gamut.* It is easy to sing Tell in a fervour of patriotic sentiment, or Lohengrin with the enthusiasm of that remarkably frank bird of passage, or Vanderdecken with the sombre energy necessary to make one's self heard above the Wagnerian orchestra; but the singer that can adequately portray Marcel, or John, or even Robert, is scarcely alive on the boards to-day. The stage lover that fancies he can draw on a new rôle with the trunk hose and doublet appropriate to the part, has no conception of the mighty passions that seek expression in these characters, and that defy a superficial comprehension of life to their interpretation.

FANNY MORRIS SMITH.

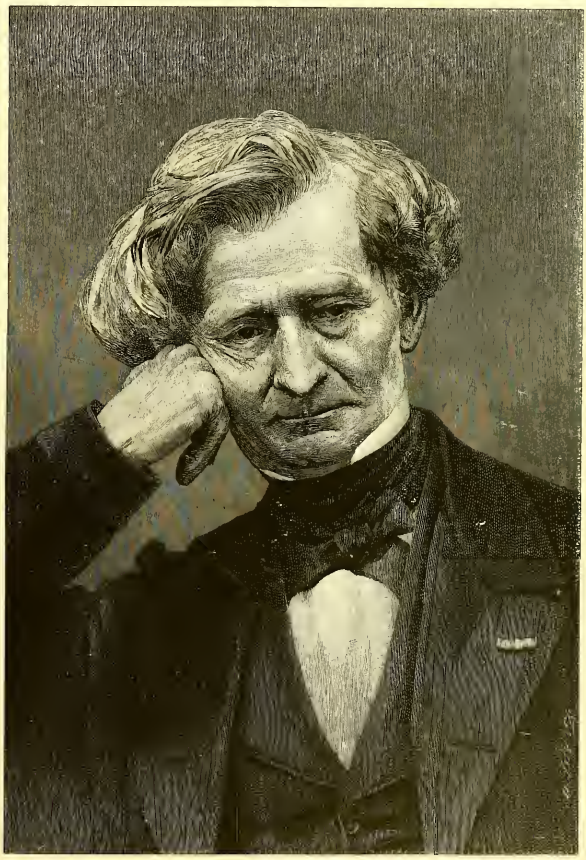
* Of a performance of Meyerbeer's chorus for the consecration of the poniards in "The Huguenots," Berlioz says, "This terrible piece, which one might say had been written with electric fluid, by a gigantic galvanic pile, seemed accompanied by thunderclaps and sung by tempests." He pronounces "the *ensemble* in the *Pré aux Clercs*, the disputes of the women, the litanies of the Virgin, the songs of the Huguenot soldiers," as a "miracle of dramatized counterpoint," and he criticises Madame Schroeder Devrient for introducing spoken interjections into her parts. "To my mind it is a hundred times worse to speak in an opera than to sing in a tragedy. . . . These defects were all the more obvious in 'The Huguenots' because the situations were so thrilling, and the music so stamped with grandeur and truth."

BERLIOZ AND THE ROMANTIC SCHOOL.

By FANNY MORRIS SMITH.

THE ideas and emotions paramount in the French Romantic school have been traced to the French Revolution; they are also peculiar to the universal movement of culture which arose during the second quarter of our century. Its works of art have been described, in the mixed and picturesque metaphors characteristic of modern German musical criticism, as "a varnished copy of wild ferments and varied passions";* its art principles as "the spontaneity of fancy as opposed to an appeal to the feelings made through conventional forms." This is correct when applied to Liszt and Wagner; but Meyerbeer and Berlioz, both in principle and practice, made their appeal to the feeling and imagination of their hearers through familiar forms, and gauged their results by the emotion they were able to excite. The pictorial and literary treatment of instrumental music, now universal in the Liszt-Wagner school, was far from them.

"Generally speaking, my style is very bold," writes Berlioz in his autobiography,† "but it has not the slightest tendency to subvert any of the constitutional elements of art. On the contrary, it is my endeavour to add to their number. I never dreamed of making music without melody. . . . Such a school exists in Germany, and I hold it in detestation. Without confining myself to a short air for the theme of a piece, I have taken care that my compositions shall be full of rich melody. . . . The prevailing characteristics of my music are passionate expression, intense ardour, rhythmical expression, and unexpected effects. When I say 'passionate expression' I mean an expression determined on enforcing the inner meaning of its subject, even when that subject is contrary to passion, and when the feeling to be expressed is gentle and tender, or even profoundly calm."



HECTOR BERLIOZ.

Berlioz, like Wagner, acknowledges his artistic descent from Gluck, but reads himself into the forms and declamation which Gluck in turn obtained from his French contemporaries. Berlioz religiously accepted the dramatic forms, but analyses the orchestration and revels in the sentiments. He goes into raptures over the close of a scene in Gluck's "Armida":

"The music is lovely; full of melody, harmony, vague uneasiness, touching languor; in a word, of the finest dramatic and musical inspiration. . . . Of all musical composers, Gluck has, I believe, the least to fear from the incessant revolutions of art. Truth of expression, purity and grandeur of style, belong to all time. Gluck's fine passages will always be fine. Victor Hugo is right—the heart never grows old."

Berlioz, like Wagner, revolts against Rossini, but acknowledges good instrumentation:

"Rossini's melodious cynicism, his contempt for the traditions of dramatic expression, his perpetual

* Ramann: Franz Liszt, Artist and Man.

† Autobiography of Hector Berlioz, translated by Rachel and Elinor Holmes.

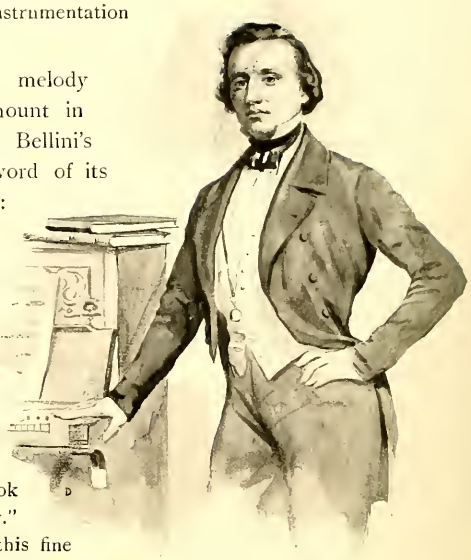
repetition of one kind of cadence, his eternal petty crescendo, his crashing drums, . . . blinded me to the real beauties of the 'Barbiere,' with its delicate instrumentation and no big drum."

In fact, Berlioz waged no war against the development of melody characteristic of the Italian school. Two things are always paramount in his imagination—dramatic and orchestral effects. He listened to Bellini's "I Montecchi ed I Capuletti" in Italy, but we do not hear a word of its exquisite melodies. It is the dramatic power that surprises him:

"At the end of one act, in which the lovers are forcibly separated, they escape for a moment and rush into each other's arms, singing, 'We shall meet in heaven!' The setting of these words, which is intense, passionate, and full of fire, is sung in unison, which under these special circumstances intensifies the air in a wonderful manner."

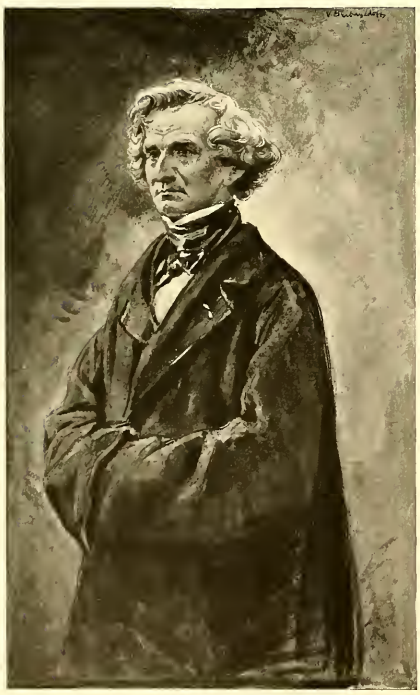
The same thing happens when he listens to Bach; he abominates fugues on principle, and reluctantly confesses that

"The first tutti of the two choruses (in the 'Passion Music') took away my breath, as I did not expect such a powerful burst of harmony." But he adds immediately, "It must be admitted that one wearies of this fine sonorousness far more quickly than of that of the orchestra, the timbre of the voices being far less varied than that of the orchestra."



BERLIOZ WHEN A YOUNG MAN.

Berlioz, in fact, strove to give voice through the orchestra to the whole range and interaction of human passions. In this he was the legitimate successor of Beethoven, but Beethoven had worked with melody within the current forms of his day. Berlioz fixed his attention on the instrumentation of the melody more than on the melody itself. He sought to raise every instrument of the orchestra to its highest power, and in so doing became the moving spirit of modern orchestration.



A LATER PORTRAIT OF BERLIOZ.

"In France, as elsewhere," he writes toward the close of his life, "I have been unanimously regarded as chief in the art of instrumentation, especially since the publication of my treatise on the subject; I have . . . been reproached with being excessively noisy. . . . I, of all the critics, have obstinately protested for twenty years past against the revolting abuse of noise. . . . Rossini, in the 'Siege of Corinth,' was the man who really introduced noisy instrumentation."

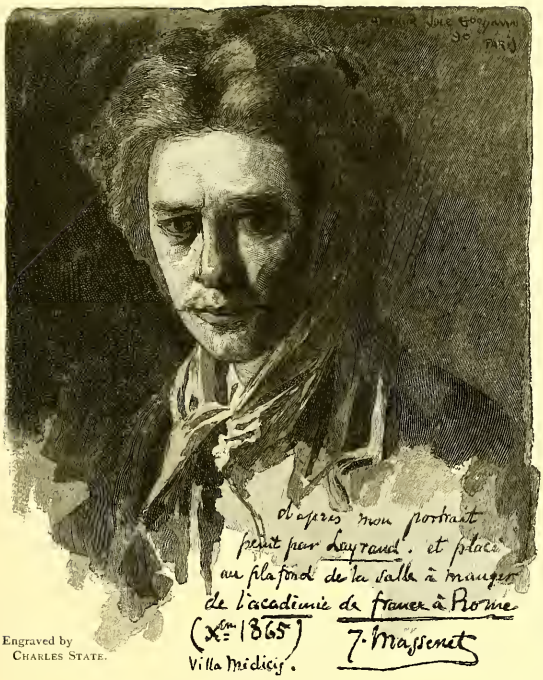
He himself played only the guitar, flute, and flageolet.

"At the conservatory," he writes, "none of my masters taught me anything of instrumentation. It was by studying the methods of the three modern masters, Beethoven, Weber, and Spontini; by an impartial examination of the regular forms of instrumentation and of musical forms and combinations; partly by listening to artists and getting them to make experiments for me on their instruments; partly by instinct, that I acquired the knowledge that I possess.

"I will mention a class of ideas which I have been almost the only modern composer to deal with, and the import of which has entirely escaped the older writers. I refer to the enormous compositions which some critics have called architectural or monumental music; . . . it is more especially the form of the pieces, the breadth of style, and the unusual extent and apparent vagueness of some of the progressions that give these works their strange, gigantic physiognomy and colossal aspect. The result of this immensity of form is that either

THE GLINKA ANNIVERSARY AT
THE MARINE THEATRE, ST. PETERSBURG.

From the painting made for Music of the Modern World by V. Gribaydoff.



Engraved by
CHARLES STATE.

one entirely misses the drift of the whole, or is crushed by the tremendous emotion. At many performances of the 'Requiem' I have seen one man listening in terror, shaken to the very depths of his soul, while his next neighbour could not catch an idea."

It will be seen from these extracts that the artistic aim of Berlioz was the awakening of feeling by pure music. He traces his inspiration to passions the objects of which never loose their grasp on him from youth to old age; to the enthusiasm awakened by Shakespeare's tragedies, by Goethe's "Faust," and toward the end of his life by the "Infancy of Christ." His life was not blameless, but in the prosecution of his art every passion presented to him its noblest aspect. In his letters we read much of tubas, cors anglais, and harps, nothing of costumes, scenery, dramatic action; we may have a programme, but music is to be the sole vehicle of expression, and the inquiry of his life was for the possibilities not the limitations, of music. The journeys which he made, in which he taught all the great orchestras of Europe to interpret his compositions, furnished the school in which the Romantic movement was educated. Liszt, who heard him in his youth, in Paris, confesses his indebtedness to his ideas and influence. We have seen elsewhere that Wagner was in turn powerfully influenced by Liszt.

The annual programme of every fine orchestra to-day contains the symphonies of Berlioz side by side with the overtures of Wagner. But Wagner rather than Berlioz rules Paris to-day. The ascendency of the latter is easily explained. The tendency of the time is for composite art. Verestchagin exhibited his pictures in New York, assisted by a grand piano and Russian tea, on the same principle that Wagner preferred an actor who could sing to a singer who could not act. Berlioz defines his attitude clearly. "Music, in associating itself with those ideas which it has a thousand means to create, augments the intensity of its action with all the power of that which we call poetry, . . . uniting at once all its forces upon the ear, which it charms and which it skilfully offends; upon the nervous system, which it superexcites; upon the circulation of the blood, that it accelerates; upon the brain, which it embraces; upon the heart, which it swells and makes beat twice as fast; upon the fancy, which it aggrandizes immeasurably and throws into the regions of the infinite: it works in its own special sphere, viz., upon those in whom the musical sense really exists."

Massenet, in a letter to the Century Magazine, pays a grateful tribute to the value of the two years in Rome awarded to the laureate of the French Academy, which Berlioz stigmatizes as worse than useless. Massenet valued them because of the culture derived from contact with ambitious students of other arts than his own. Berlioz, on the contrary, indignantly scouts the idea that "Harold in Italy" drew anything from Italy. Massenet, however, writes "Le Roi de Lahore" on the inspiration of an Indian box ornamented with blue enamel and gold, and the "Erynnes" from that of an exquisite Tanagra terra-cotta group of dancing figures, and Esclairmonde from the poses of that most exquisite of attitudinizers, Miss Sibyl Sanderson.

Berlioz, the father of programme music, is yet too subjective for many modern hearers.

"As for such of my compositions as are conceived on an ordinary scale and require no exceptional means of execution, it is just their inward fire, their rhythmical expression, and their originality, that are injuries to them, on account of the execution they demand. To render them properly, the performers, and especially the conductor, ought to feel as I do. They require a combination of extreme precision and

irresistible *verve*, a regulated vehemence, a dreamy tenderness, and an almost morbid melancholy, without which the principal features of my figures are either altered or completely defaced."

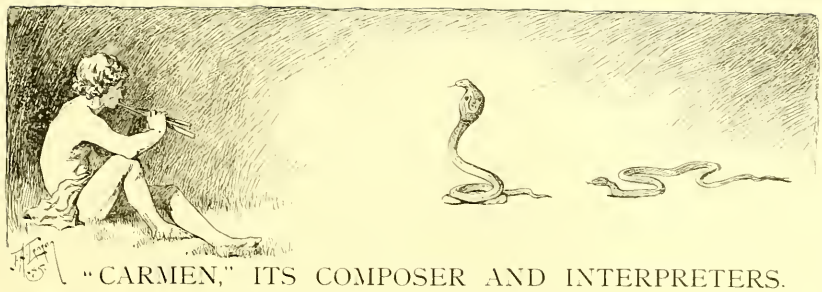
NOTE.—Sibyl Sanderson was born in California. Her father was first a lawyer of high repute, then judge of the Supreme Bench, and latterly chief counsellor of the Union Pacific Railroad. The chronicles of this singer's early life differ from those of a large majority of her sister artists, inasmuch as they contain no harrowing tales of early privation, no pitiful story of family opposition, and no reference to any conditions adverse to the fulfilment of her desire to become a prima donna. From infancy she had every advantage of wealth and social position. She was carefully educated and "finished" in Paris, where she had the instruction of the best teachers at the Conservatoire, who gave her private lessons.

SIBYL SANDERSON IN GREEK COSTUME.

Mrs. Sanderson took her four daughters to Paris and established a domicile there, so that Sibyl might have the benefit of home environment while studying. When she made her *début* in the French capital it was as the pupil and *protégée* of the brilliant young composer Massenet. He taught her faithfully. She worked for him with untiring energy. She had a trial *début* in "Manon," at the Hague, when, under the name of Ada Palmer, she first appeared in public in 1888. A few months later she sang at the Opéra Comique in Paris, creating the rôle of Esclarmonde, which Massenet had written for her. "Thaïs" was also composed for Sibyl Sanderson. She sung "Manon" two hundred and fifty times in Europe. She created the title rôle in "Phryné," Saint-Saëns himself directing. On the *première* he presented her with an antique necklace, and told her that she had made the success of his opera.

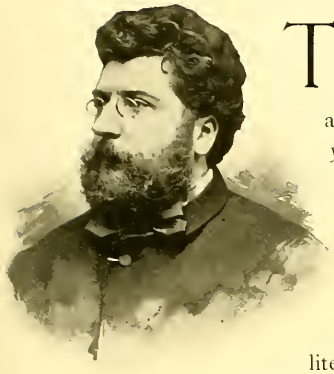
As Juliette, in Gounod's work, she has won much praise, while her excursion into the difficult region of Wagnerian opera was successfully made in the rôle of Elsa. She is a *sociétaire* of the Grand Opera, and makes her tours on vacation. She sang before the Emperor of Russia by imperial command, and was a popular favourite in the Russian capital; but the prima donna of whom St. Petersburg and Paris approve found little favour in London and New York. In the former she sang at Covent Garden with the great tenor Van Dyck. She relates that on this occasion, at the only rehearsal, Van Dyck sang *sotto voce* to save his voice, and he supposed Sibyl Sanderson was doing the same. At the performance, as Manon, in her little peasant dress, waited to go on, Van Dyck's voice came to her where she stood, in volumes of glorious sound. For the first time she listened to the greatest tenor of the age. She was overwhelmed, and cried, trembling, "Am I to sing with such a voice?" On the stage, Van Dyck heard her small, clear tones, and exhorted her, in a stage whisper, "Let out your voice." "This is all the voice I have," murmured the soprano. Thinking to encourage her, he sang all the louder. So the audience heard only her marvellous high notes floating like birds in the upper air. There was no thought of the purity, penetration, exquisite delivery, and fine intonation which had been recognised on the continent.

Sibyl Sanderson's account of her studies under Massenet is interesting, as bearing on the modern composite-art school. She said: "He taught me all I know of the art of acting. I never had a dramatic lesson from any one else. Massenet used to arrange the *salon* like a stage, setting it for each scene, and then rehearsing the opposite rôles with me. He taught with minute care all the business, and indicated the dramatic points. Massenet has always the complete picture of an opera before his mind. His knowledge of stage mechanism is thorough, and he concerns himself with every detail of production. Probably no other composer save Wagner has ever occupied himself to the same extent with the *mise en scène* of his operas. When about to learn a new rôle for Massenet, he gave me first, not the music nor even the libretto, but the poem or story upon which they were based. He made me read also any histories or accounts of cognate interest. Then I was ready for the libretto. Lastly, when I was supposed to have arrived at comprehension of the proper mental attitude of the character I was to personate, I was given the music with which to express that character, according to what the composer desired of the singer."



"CARMEN," ITS COMPOSER AND INTERPRETERS.

By FREDERICK A. SCHWAB.



GEORGES BIZET.

THE lot of Georges Bizet, composer of "Carmen," "L'Arlésienne," "Les Pêcheurs de Perles," "Djamileh," "La Jolie Fille de Perth," and sundry minor achievements, was not an uncommon one. He worked hard, was accorded scanty recognition for what he accomplished while he lived, died young, and was acclaimed long after he had passed away, not only by his own people but in every land where music is played or sung. Men of larger mould than he have encountered the same fate, and where one instance in which Fortune smiles upon a favourite child is recorded—the case of Meyerbeer may be mentioned in this connection—a dozen might be cited all paralleling Bizet's melancholy experience. His was perhaps somewhat more disheartening than that of most ill-starred producers in literature and music, for not a few of the most unlucky occasionally have opportunities of self-assertion that rouse their spirits and awaken their hopes. But Bizet, although his operas were brought forth, never knew the intoxication of triumph. Nothing that the composer wrote during his lifetime attained more than a moderate measure of success. The honours paid him were all posthumous; the incense burned at his shrine and the laurels crowning his bust came too late to gladden the proud and ambitious man to whom, while they were potent to gladden, they had been denied. Born in Paris in 1838, Bizet died in 1875, not yet thirty-eight.

PATTI AS CARMEN.

His career was quite uneventful. He was admitted to the Paris Conservatoire at an early age, studied with Halévy, the composer of "La Juive," whose daughter he afterward married, and was awarded a *prix de Rome*. Like all laureates, he went to Italy at the expense of the French Government, and on his return from the land of song made known his first partially successful work, "Les Pêcheurs de Perles." This, however, did not appeal very eloquently to the public, though it immediately impressed favourably the composer's associates and experts generally. Berlioz wrote of it, when it was produced in 1863: "M. Bizet is an excellent musician, a matchless reader at the piano, very affluent in ideas, and already master of his orchestra. We should not be slow to encourage him, for it is very fortunate that he should have been able to make

his *début* immediately upon his return from Rome, instead of being buried from sight, as it occurs in our country, as a brilliant pianist and good reader." Still, "Les Pêcheurs" did not create more than a mild sensation. Its attractiveness was much impaired by an old-fashioned and confusing libretto; the few really good numbers of the score—a duet for tenor and barytone may be cited as the most important—were of too delicate a texture to move the average auditor to applause; and the style of the opera, as a whole, was rather eclectic and imitative than novel or definite. When Bizet wrote "Les Pêcheurs de Perles" he was still in a marked degree under the influence of M. Gounod, at least in the more poetic episodes of the story; in the effective if somewhat commonplace *ensembles*, Verdi—the early Verdi—was evidently the younger writer's model. In 1889, Signor Sonzogno, an Italian publisher of great renown, revived "Les Pêcheurs de Perles" in the belief that the public, enlightened as to Bizet's powers by the popularity of "Carmen," might discover new beauties in the older work. But the only outcome of the venture was the revelation of Mlle. Emma Calvé in a rôle in which her consummate art as a songstress, her passionate temperament, and her loveliness were placed in the strongest light. One of the most incomprehensible charges brought against Bizet by public opinion

MADAME GALLI MARIÉ AS CARMEN.

MARIUS MICHEL.

TOREADOR AND LADY.

—for, as may be imagined, professional musicians laughed it to scorn—was his alleged tendency to Wagnerism. That it injured him irreparably at a period when Wagner, had he been met in the streets of Paris, would surely have been dragged to the nearest lamp post, will be admitted by all persons recalling the condition of French sentiment when "Tannhäuser" was brought out at the Paris Italiens. The charge was pressed to the last, and it unquestionably had much influence upon the relative ill fortune that pursued Bizet through life. The least experienced reader need scarcely be told that the accusation had no foundation in fact; but it was the fashion, twenty years ago, to proclaim that all instrumentation rather more complex than that of the French composers of the early part of the century denoted Wagnerism in its most acute form; and as Bizet's scoring, though limpid and brilliant, is rich and, from the *opéra-comique* standpoint, elaborate, public opinion was not to be shaken. Of the musician's inclination to the Wagnerian doctrine and practice there is not a suggestion in his whole legacy,

although it is easy to discern in his writings, as in those of all modern composers, the fruit of study of the master's style.

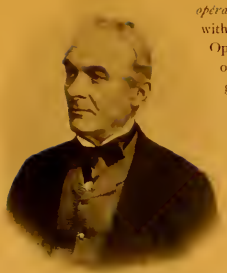
"Carmen," which is the one achievement by which Bizet disclosed first to his fellow-countrymen, and later on to the world, his rare gifts—it would be superfluous to discuss his other works, which, with the possible exception of "L'Arlésienne," are not conspicuous through inspiration or form—had its first performance at the Paris Opéra Comique on March 3, 1875; the composer died three months afterward, day for day. The book is founded upon Prosper Mérimée's romance bearing the same title. Mérimée was one of the brightest light *littérateurs* of the Second Empire and court reader to the Empress Eugénie. The favour with which his story was received, however, was in no way the outcome of his position at court, for it ranks with the cleverest writings of its class published within the last fifty years. Only the melodramatic outline and episodes of Mérimée's romance are retained in the libretto set to music by the composer; of the finer psychological excellences of the book there is no suggestion whatever. The plot is, however, the same. One personage is wholly original with the librettist: Micäela, who has no existence in the romance, and whom the dramatists—MM. Meilhac and Halévy, the most skilled authors of their class in France—introduced, no doubt, as a foil to the sombre personage of the heroine. Whatever may be urged against this somewhat conventional type of womanhood, its theatric importance is great, and Bizet has written for the soprano to whom the rôle is intrusted the most grateful vocal measures of his score.

MINNIE HAUK

MINNIE HAUK AS CARMEN

"Carmen," now become familiar to music-lovers the world over, requires musically neither description nor analysis. Whether its characteristics are sufficiently marked to indicate that, with riper years, its composer would have accomplished something broader and deeper, is a question that must always remain unanswered. The score of the opera denotes a mastery of the musician's palette and the keenest eye to local colour; there is little that is commonplace, except the Toreador's Song, in the whole work, and much that is graceful and melodious; the emotional and pictorial quality of the music is invariably admirable, because absolutely accurate, and there are some strongly dramatic measures in Acts III and IV—e. g., the scene with the cards and the final duet between Carmen and José. As for the instrumentation, it is difficult to imagine how it could be bettered, either as to impressiveness or fitness to the subjects

MARIE ROZE AS CARMEN.



PROSPER MÉRIMÉE.

to be illustrated or to the thematic material at hand. Though originally called an *opéra comique*, in accordance with the absurd custom that makes all French operas with interpolated dialogue "comic operas," it is everywhere, save at the Paris Opéra Comique, where it is still presented in its original form, known as a grand opera, being equipped with recitatives that replace the spoken words. Its gloomy tone and tragic *dénouement* make its original title a ridiculous misnomer. There have been three great Carmens, two of whom are still before the public. Reference is made, of course, to Mme. Galli Marié, most original and finished of light songstresses, who "created" the part; Mme. Minnie Hauk, who first made the opera known in America, and who probably has sung Carmen more frequently on the Italian stage than has any of her contemporaries; and Mme. Calvé, her actual illustrator and most vivid dramatic representative. Between its attractive if sombre story, its tuneful, varied, and impressive music, and the personal authority and charm of the three Carmens best liked by audiences of the period, Bizet's master work, the success of which only attained goodly proportions after the composer had passed away, has approved itself the most popular opera produced within the last twenty years.

THE ARTISTIC VALUE OF TEMPERAMENT.

By EMMA CALVÉ.

THE position held in the modern art world by Mme. Emma Calvé is absolutely unique: she is the only great soprano who shines with almost equal brilliancy as a dramatic songstress and as a facile and impressive interpreter of the florid music composed for performers of a wholly different type. Madame Calvé's Ophelia, in Ambroise Thomas's "Hamlet," is lyrically as well as dramatically as admirable as is her Carmen.

Mme. Calvé did not, in the language of the elder Bateman, "clutch the diadem at a bound." She had been on the stage eight or nine years, having begun her career as a French *chanteuse légère*, when her great success in Paris, at the Gaité Théâtre, was emphasized soon afterward by her *création* of Santuzza in "Cavalleria Rusticana." Her light and beautiful voice was first cultivated under the guidance of Mme. Marchesi. Mme. Rosine Laborde directed her studies when she decided to reveal herself as a dramatic soprano. The marvel is that the temperament and style of the dramatic prima donna should not have blotted out the personality of the *chanteuse légère*, which asserts itself on occasion with welcome vividness.

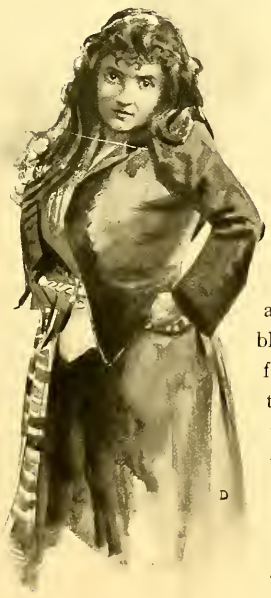
EMMA CALVÉ AS CARMEN.

Emma Calvé's girlhood was not a joyous one. Born of Franco-Spanish parentage in the Department of the Aveyron—her real name, by the way, is Emma de Roquer—she was educated in a convent at Montpellier. The death of her father left her family in very reduced circumstances, and the

diva of the future journeyed to Paris, and for a while toiled as a shop-girl. But the possessor of a lovely voice and a beautiful face seldom perishes in obscurity, and a tenor named Puget, who had turned teacher, gave her her first singing lessons. Emma Calvé effected her operatic *début* in 1882, at the Théâtre de la Monnaie, in Brussels, where she remained two years. In December, 1884, she sang in Paris at the Opéra Comique, and since that period she has been applauded the world over, and most frequently in Italy. It is only within the last four years that England and America have acclaimed her performances.

MADAME CALVÉ.

While Mme. Calvé's great talent as a vocalist has repeatedly disclosed itself, especially in the season of 1895–'96, her uncommon dramatic temperament is the factor that exercises the most direct and potent influence upon her audiences. In her individuality the songstress is, perhaps, subordinated to the actress, and of this no one is more conscious than is the artist herself. Despite her admiration for music, her rich and sympathetic voice, and her mastery of technique, she values, seemingly, her dramatic impulses more highly than the sensuous quality of tone or the refinements of the *bel canto*; and this becomes apparent in the closing remarks of a somewhat desultory conversation in which the chances of success of Massenet's new opera (a dramatization of Daudet's "Sappho," in which she is to sustain the leading rôle at the Paris Opéra Comique), are briefly but intelligently and decisively commented upon.



CALVÉ AS LA NAVARRAISE.

"*L'art du chant est bien peu sincère au point de vue du théâtre*" ("The art of song is not very sincere from the standpoint of the stage"), were the somewhat regretful words that formulated a sort of *Credo* intended for the eye of the reader of this book; and then Mme. Calvé touched upon the question of temperament. "No artist can be complete," said she, "without an artistic temperament. On the artistic palette, so to say, red, yellow, and black are the colours that stand forth; pale pink and sky blue are too faint for effective use. Some artists incline to pink, some to blue, some to white; the brighter and darker hues have no existence for them; and there are some that have not even pink or blue in their scheme of colour. As to style, there are singers that sacrifice diction and everything else to the emission and presentation of a typical tone; others that enunciate, while preserving that tone; others, again, that invariably darken the tone if the feeling to be expressed is sombre, and recur to clearness when the sentiment lightens. The perfect artist is the one that succeeds in not having any typical tone, but expresses, by means of song and without sacrificing tone quality, what the actor's art expresses with the voice."

JOHANNES BRAHMS.

By FREDERICK A. SCHWAB.

THE little town of Ischl, with its tortuous streets and lovely surroundings, is made more interesting to the tourist, in the beautiful though moist summer seasons peculiar to the Salzkammergut, by its distinguished guests even than by its perfect situation in the heart of an infinity of charming landscapes. And among all the notabilities that are pointed out to him, from the Emperor of Austria down to the active *Kapellmeister* of the place, the one whose personality, as revealed through his works, is likely to impress him most profoundly, if he incline at all to music, is a man of medium size, thick set, with a rather short neck, tawny hair plentifully shot with gray, mild and clear eyes of a light colour, and a massive head, reminding one of that of an ancient god. The man referred to moves quickly by, habited in a loose alpaca coat, opening upon a gray woollen undergarment unprovided with a collar, and disclosing a powerful neck. As he presses onward, most promenaders turn and look after him, whispering to each other, in most cases, a name familiar to all, and not likely to disappear from the pages of musical history—that of Dr. Johannes Brahms. He may be seen any morning marching with a quick step over the promenade to his favourite *café*, where he holds daily levees, a very few intimates being privileged to accompany him to his house or to visit him. He occupies, in the summer season, the lower part of a tiny cottage almost bare of furniture, perched half-way up a little hill, past a small, brawling river enlivening what may be termed the outskirts of the town. The winter is spent in a dwelling of equally unpretentious aspect, in Vienna. There, as in Ischl, the social part of the composer's life is spent in that other home of artistic and bohemian Vienna, the *café*.

JOHANNES BRAHMS.

Most readers are familiar with the story of Dr. Brahms's life. Born in Hamburg in 1833, he received his first instruction in music from his father, a contrabassist in the town theatre. At a very early age he denoted remarkable talent as a pianist, and from the inception of his theoretical studies showed musical aptitude and ambition of no common sort. His first teacher of repute was Marxsen, of Altona; his very earliest models were Bach and Beethoven. At the age of fourteen he made his *début* as a pianist, and performed, among other numbers, a composition of his own, "Variations on a Volkslied," which in the light of after events was seen to be in accord with his inclinations as to subjects and style.

In 1853 young Brahms accompanied the Hungarian violinist Remenyi on a concert tour. At Weimar his playing and his compositions drew upon him the notice of Liszt and Joachim; and when, in Göttingen, the young man transposed the "Kreutzer" sonata from A into B flat without having the music before him, the violinist's astonishment and delight knew no bounds. This incident may be regarded as the turning point of Brahms's life, for had he not journeyed to Düsseldorf in October, bearing an introduction from Joachim to Robert Schumann, his path to greatness might have been far more devious. As it was, the visit made him known to the world. Schumann's admiration of the composer and virtuoso moved him to enthusiasm, and in an article in the *Neue Zeitschrift für Musik*, entitled "New Paths," it found expression with a warmth and floridity

The Blind Fiddler

From a painting by Sir David Wilkie

more foreign to the Anglo-Saxon reader even than the writer's native tongue. Schumann's article, which has so often been printed in its entirety as to require but a passing notice, did more than introduce its hero to Germany: it spurred him to still higher ambition and more earnest endeavour. It laid, too, the foundation of a friendship of rare depth between the two men. Brahms's love and veneration of Schumann never waned; he was the sufferer's constant visitor through the period of madness that prefaced his death, the chief mourner at his funeral, and the conductor at the great festival at Bonn which marked the unveiling of the monument to the composer. It was in the winter of the same year that he first met Schumann that Brahms's compositions were first published by Breitkopf and Härtel and B. Senff, and a twelvemonth later he was installed as music master and director of the choir to the Prince of Lippe-Detmold. The years that sped during his occupancy of this office may

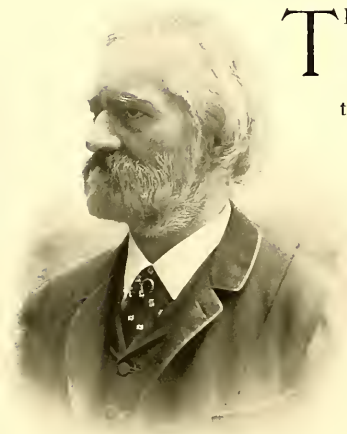
ISCHL.

be accounted the most telling in his whole career; they went by in reflection and study, and brought to ripeness and perfection the fruit of which only the rich germ was discerned in the productions of exuberant youth. Since 1862 Brahms has made Vienna his permanent abode, but he has travelled much, appearing seldom—never, of late—as a pianist, but frequently as a conductor of festivals. He was director of the Vienna Gesellschaft concerts until 1875, and in 1880 directed the Schumann Festival at Bonn. But much more space would be required than is now at our disposal to follow him through his very active career. The degree of Doctor was conferred upon him by Cambridge and Breslau, and it is always as Dr. Brahms that the composer is spoken of in the cities where he is personally known.

The perspective of years that seems essential to the formation of a definite opinion as to a producer's place in art is still lacking in the case of Dr. Brahms; and as the composer is with us, no one has ventured to frame an exact estimate of his importance as a creative power and influence. The prophecy that he would be the Mozart of the century—it is difficult to trace the visible resemblance between the facile tunefulness and natural grace of Mozart and the usually severe, passionate,

and classically formal style of Brahms—and the more general and apparently more reasonable prediction that he was born to be the legitimate successor of Beethoven, can hardly be said to have been fulfilled. His works, if scarcely popular in the literal sense of the word, possess all the attributes of sterling worth that stamp the classics: simplicity of themes, organic development, and richness and massiveness of instrumentation. The influence of Beethoven is most plainly visible in some of the piano works and quartets; that of Schubert in many of the songs; while Brahms's strong national character finds utterance in the numerous Volkslieder which he frequently uses as canvas whereupon a mastery of form lavishes its most elaborate embroidery. Even to listeners of a Philistinic type, Brahms appeals through his settings of Hungarian dances, his "Academic Overture," and his Variations; to the musician and the more mature auditor for whom great music has a significance lying far below sonorous or suave superficiality, the "German Requiem," the "Song of Triumph," the "Song of Fate," the "Tragic Overture," and parts of the symphonies, speak with an eloquence that only he that has faith in the ancient saying, *Res severa, maximum gaudium*, is fitted to apprehend.

A CHAT WITH THEODOR LESCHETITZKY.



THEODOR LESCHETITZKY.

THAT part of Austria known as the Salzkammergut has long been associated with the history of music, for it was in Salzburg, its capital, that Mozart was born. Possibly it is because of the far-reaching influence of this event that the pretty little village of Ischl, a few hours distant, during the summer months, boasts of a larger representation of musical celebrities than does any other pleasure town in Europe. For a third of a century Professor Theodor Leschetitzky, the teacher of Essipoff and Paderewski, has made Ischl his holiday abode. Leschetitzky is a small man, well past sixty, but full of life and animation; the most delightful of *causeurs*, in French well-nigh faultless, and with the mild and courtly speech and manner of the traditional Polish gentleman. Imagine yourselves welcomed to his exquisite "Villa Piccola," with its lovely views of mountain and valley on all sides, and some conception of the scene and actors will be attained.

The chat begins—a desultory chat. Professor Leschetitzky first refers to the study of the classics: "People nowadays think they should commence with Mozart and Haydn; it is with their music, rather, that the pupil should finish. Modern music makes much greater demands upon the performer's technique. When one listens to Beethoven, one forgets the music. When a student has become able to play three Beethoven sonatas, each differing from the other, well, he can play all the others well."

He lays infinite stress upon the singing quality of the tone. "When I was a youth, I was an intimate friend of Lablache's. I gave up lessons and bought my seats at his performances. Lablache used to wonder at my frequent presence at the opera. 'As I listen to you,' I told him one day, 'I create for myself the rules of song at the piano.'" He attaches the greatest importance to a clear understanding of his pupils' characters. "I talk with them during their lessons, and twenty minutes' speech will often be worth an hour's tuition. I make them draw comparisons, and this work is often more fruitful than playing. When I hear that such and such a pianist pleases one more than he did a month ago, I know that the pupil's powers of reflection are asserting themselves. Of extraordinary value, too, are our weekly reunions. On Wednesday, my pupils—last year they numbered upward of one hundred—meet, and a certain proportion play. Then I am able to study a pupil in presence of an intelligent and experienced audience. The women are usually best prepared, for they

have natural *finesse* and keep closely to the teacher's instructions. The teacher must have a distinct point of view, and the pupil must not lose sight of it. Later he will be accorded more liberty. When the desired end is attained in these assemblies, I discern the pupil's special characteristics. In the course of a private lesson this would be difficult. On Wednesdays I am part of the public, and the pupil performs as though he faced a thousand listeners. His specialty once revealed, my lessons become wholly different.'

"Schumann observed: 'There are no good teachers unless there are good pupils; the latter must do at least as much as the former.' Russia furnishes the larger number of promising students, and Austria comes next. Northern Germany is strongest in regard to mechanism and rather tiresome clavierism; Norway is well represented, and the King of Sweden has done much to help the cause of music and its exponents. I like the Americans; they are in a hurry, but they are seekers—*des chercheurs*. They are hard workers—too much so, perhaps. I hate being told, 'I worked eight hours to-day,' when half that time would suffice. Nor do I care to have much ground covered. I prefer two pages played with finish to the longest piece. Ambitious pupils often ask, 'When shall I play in concert, with an orchestra?' The performance of a sonata is much more difficult; an orchestra steadies you, gives you an opportunity to rest, and to start afresh with a new impetus. I am, let me add, very autocratic as a teacher; democracy in tuition is quite out of place, and I admit of no discussion.

"Mechanism is more widely diffused at present than it was in the past. It is a good deal like acrobatic feats: first some one turned a double somersault, then a triple, and finally a quadruple one. Nowadays, too, pupils have more frequent opportunities of hearing great performers. On the other hand, professional critical opinion is less accurate than it was, because exposed to more numerous and varying influences. The use of the memory in music has grown immensely; had it not, Wagner would be impracticable. In my time, Beethoven's last sonatas were never played without notes; even Liszt, after 1857, shrank from the effort. Fugues were the great things, and they were seldom memorized. The infant prodigies—do not despise them, a great man must have commenced somewhere—first resorted to memorizing. Liszt played his fugues from memory—Bach's prettiest and most effective, of course—and Sophie Bohrer had twenty-four of them by heart. A good system of committing helps; the music should be studied phrase by phrase, and each part thoroughly digested before further progress is attempted. The singer derives great assistance from the words, the instrumentalist none. The effect of Wagner's music upon the use of the memory has been marked, and the continual increase in the number of skilled conductors has vastly broadened that composer's influence, ability to memorize his music growing proportionately. The process is in some respects a mechanical one, but it has been useful to music generally. In my time, a musician sang the note; now he speaks it.

"I have been asked to bring forth a new edition of Chopin," concludes Professor Leschetitzky, "and I have declined the task. When I hear stiff playing with many mannerisms, I at once conclude that the performer has studied the Bülow edition. I have often observed that American students are addicted to this practice; they read too much. Superabundant commentary is a *testimonium paupertatis*. Goethe and Longfellow need no commentators."

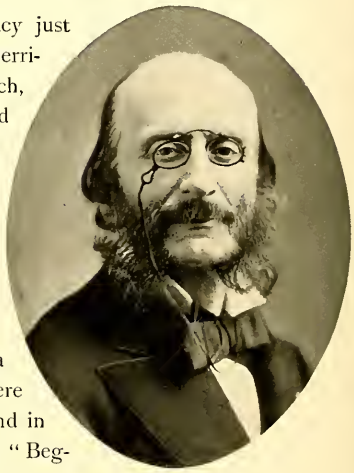
OPÉRA BOUFFE.

By NYM CRINKLE.

OPÉRA BOUFFE, considered as music, has an uncertain genesis and a doubtful status. Considered as a composite divertisement, its history is distinct and brief, and can be plainly traced along descending lines.

The fact that music in itself can no more express humour than it can perpetrate a pun precedes the fact that opéra bouffe is little else than humour, and to the serious historian wears among the family of lyric dramas something akin to the bar sinister.

Levity has few permanent records, and it is difficult to say with accuracy just how far the *opera buffa* of the Italians—those naïve attempts at pastoral merriment—paved the way for the distinctly French form of entertainment, which, after many weak imitative efforts, broke loose from tradition in 1850, and strode into popular acceptance on the newly fashioned stilts of dance and decoration.



OFFENBACH.

In 1752 an Italian company came to Paris to perform burlettas and intermezzi at the Opera House of the Académie Royale de Musique. They were called the *buffons*, and for nearly two years they furnished the Parisians with the lightest form of musical comedies, and appear to have established a taste for comic opera.

MADAME THÉO.

So far as this taste was developed in a legitimate manner afterward, the French were more indebted to Auber than to the *buffons*, and in its divergence it found a better type in Gay's "Beggar's Opera," which had been done in England twenty-four years before the *buffons* arrived in Paris.

No one appears to have discovered the first exhibition of the modern bouffe spirit in Gay's work, and yet it was more distinctly a topsy-turvy satire than anything that had preceded it, and in its pungency, its audacity, and its reflection of the immediate vices of the town, came nearer to modern bouffe, as we afterward had it, than anything the French had done. Still, this initial impulse in England led to English burlesque only, and was not responsible for anything like a bouffe development there.

Nor is there any traceable connection between the lightness, the fecundity, and the essentially French *élan* of Auber (who, more than anybody else, set the gaiety of heart and the brilliancy of the French temperament) and the later composers who were content to harness music to the lawlessness and the disdain of modernity. Auber sang spontaneously within the limitations of the *ancien régime*. One has only to go over again the score of "Le Domino Noir" to see that comic opera is not opéra bouffe. Music was not yet emancipated from its traditional obligations. Even in its sportiveness it danced under ancestral oaks or kept the minuet measure in stately halls.

The self-conscious Parisian at the middle of the century was growing

blasé. He no longer read La Fontaine or Lamartine, and even Scribe was travelling a conventional round. The boulevardiers were beginning to yawn at "The Barber," and look for somebody who would erect barricades in music and make it defiant. There were no fatal seductions attending the courtly scenes. They paced along with either a pastoral or a social intent. The restlessness which Meyerbeer in the Thirties dignified with the genius and the audacity of a Hugo, dug the grave of Rossini, and opened new vistas to the stage manager and the ballet.

ÉTRETAT, COUNTRY HOME OF OFFENBACH.

ÉTRETAT.

It only needed somebody to cut squarely away from the dignity of grand and the *naïveté* of comic opera to meet the irksome feeling of the time, that it had had enough of composition and was ripe for decomposition.

Somebody with restlessness and irreverence was sure to arrive in obedience to the demands of the unpurged ears and the insatiate eyes that had broken into the realms of art with the appetites of the *bourgeoisie*.

That somebody was Jacques Offenbach: a man who was more Parisian than Auber, more irreverent than Heine, and more candid in his sensuous complaisance than Jean Jacques Rousseau himself; of whom it may be said that in music

TERRACE OF SAINT-GERMAIN.

AIMÉE AS LA FILLE DE MADAME ANGOT.

he showed the audacity of an instinct without the authority of a conscience.

Offenbach was born in Cologne in 1819. He came to Paris to study in the Conservatoire when he was a mere lad. But he was there in the gay city, just arrived at the eagerness of early manhood, when Meyerbeer swept the lyric stage with his iridescent besom. History, using even the brilliant pen of George Sand, records how "Robert le Diable" dazed and converted Paris, as if it were both an inspiration and a revolution. But history does not tell us how this masterpiece of unscrupulous eclecticism and its accompanying furor affected young Offenbach. We have to go through his sixty-nine scores to perceive that he never quite freed himself from the early impression made upon him. There is no sort of comparison to be made either quantitatively or qualitatively of these composers. No one, even in granting Offenbach what he never possessed—that is, an artistic ambition of a high order—can conceive of his writing the "Ah, mon fils," or imagining the pompous sweep of the coronation scene, or even simulating the tonal coruscations of Meyerbeer's ballet music.

LECOCQ.*

But Offenbach on another plane of talents was curiously like Meyerbeer in the character which was behind his genius. He instinctively apprehended the popular taste, and unhesitatingly sacrificed intrinsic merit for effect. If he did not possess more audacity, he did not know so well how to conceal what he had, and he shrewdly calculated that success lay in a certain conformity to the wishes and appetites of the mob. Personally he has left no impress; professionally he fought his way to a cheap renown. He was musician enough to obtain in time the baton of the Théâtre Française, but his ambition was not to be a conserver of music, but an innovator and a manager.

He had met Alfred de Musset, and set for him a song which afterward became the theme of the "Chanson de Fortunio." He had even toiled at a grand opera, "The Duchesse d'Alba," which the world never heard of. But it was not till he got his eye on the little Théâtre Comte in the Passage Choiseul that we begin to hear of him. He transformed that theatre into the Bouffes Parisiennes, and there, in 1850, began the series of entertainments which introduced modern opéra bouffe to the world.

CAPOUL AS ANGE PITOU.

The temerity and the tact of the manager have to be conceded. Entirely aside from the musical quality of his work, he succeeded in giving a new form to popular entertainments, not only in the selection of his themes but in their treat-

* Charles Lecocq, born in Paris, June 3, 1832. Lecocq, who was a pupil of Halévy, was at once an organist and a composer of operettas, of which "Fleur de Thé," "La Fille de Madame Angot," and "Giroflé-Girofla," are perhaps the best known.

ment. They gave no heed whatever to the conventions. Their piquancy grew for the most part out of their impertinence. The fundamental humour of them all consisted in the association of mythologic and majestic concepts with the tomfoolery of the most unscrupulous artists. But in this they reflected in brilliant and evanescent hues the irreverence and the impertinence of the hour, and the clever abandonment of Schneider and Berthelier were to become the archetypes of a new interpretation by innuendo and exposure. In 1858 the Bouffes Parisiennes achieved unbounded popularity by the production of "Orphée aux Enfers," a café version of the beautiful story of Orpheus and Eurydice, in which the mythologic characters are represented as carrying on the amours of a French dance house. The piece had two hundred and twenty successive performances, and ended with a special performance, by command of the emperor, at the Italian Opera House.

ÉMILE LÉVY. Musée du Luxembourg.

DEATH OF ORPHEUS.

Some recollection of Meyerbeer's triumph must have mingled with Offenbach's honours.

In 1865 "La Belle Hélène" followed along the same lines of success, and then came "La Grand Duchesse de Gerolstein," in which Offenbach reached the zenith of his powers, if not of his popularity. This opera, produced in 1867, reached America in 1868, in the keeping of Mr. Bateman, who set up his sign at what is now the Fourteenth Street Theatre.

He brought with him a company of artists who were as new to our public as the opera itself, and of that company, every member of which became a popular favourite, none achieved so signal a success as Mme. Tostée, the so-called prima donna. Both the opera and the performers had a distinctly French fillip that has never since been achieved by other French companies, and has never been attempted by native performers. Every effort to get "La Grande Duchesse" into English was like boiling one's champagne; and even Lillian Russell's later attempts to accomplish the *chic* and the evanescence of Tostée's demeanour reminded one of a Cape Cod belle's attempts to flirt with a fan.

In the opera itself one may find the *raison d'être* of its popularity in its theme, which is a satirical treatment of the petty imperialism and court intrigues of Europe, and in the *élan* and fresh sprightliness of its music, which had a volant touch that was inimitably careless and recklessly jolly.

Nothing quite so chirrupy had been heard here. The whole town kept step to it from the first night. It may have lacked form, and it was often tawdry, but it never had leisure to weary us. Its rhythms kept within the weakest grasp. It was unburdened of any moral and unfreighted of serious purpose. But its chipper melodies caught the common ear. Here was chansoned the very spirit of that fleeting gaiety that makes Paris the Merry-andrew of cities. The flippant, devil-may-care ebulliency of the Latin Quarter, the roistering indifference of the cabaret, the rough gallantry of the bivouac, and the scented suggestions of the alcove swarmed and spun and effervesced in it. It opened with a drum-beat and it ended with a *can-can*, as if the Frenchman had put on a shako and sung the Marseillaise in order to have an effective fit of epilepsy in the Bois de Boulogne.

Nobody up to this time had so lured vivacity and *banalité* into a flimsy cage as Offenbach. The "Grande Duchesse" diffused herself over the world with the charms of a *cocotte*. The opera met the mood of a pleasure-seeking and somewhat ennuied public, whose jaded pulses needed stirring with a new titillation. It gave to woman a new freedom of *double entendre*. It let the cynicism of the feuilletonist and the Pyrrhic lawlessness of the Mabille in upon the playhouse. It was as distinct in its airy recklessness from English burlesque as a "gin fizz" is distinct from a mug of "arf-and-arf." Good taste pronounced it *banal;* the populace was content to know it was blithe.

As for its melodies, analysis never paid much attention to them. They were thin, and we found them afterward doubling on themselves. Their motifs melted away under a calm eye, like those frost filigrees that sparkle while they are flying. But the air was full of them. They perched on all lips. They drifted into the organ lofts. They sat cheek by jowl with Gounod and Thomas and Dudley Buck. Regiments kept step to them, mobs caracoled to them. No Frenchman ever suspends his enthusiasm long enough to analyze the cheap wine he is drinking, and for the time being we were all Frenchmen.

With the arrival of the "Grande Duchesse" in this country came an entirely new order of sportiveness in which music played the part of the bacchante. "The Grande Duchesse" was followed by "La Belle Hélène," "Orphée aux Enfers," and "Barbe Bleu." Other managers imitated Mr. Bateman, and other women imitated Tostée. Mr. J. Grau imported at enormous expense a large troupe, and mounted at the Fourteenth Street Theatre the most pretentious, the most elaborate, and the most worthless of Offenbach's works—"Geneviève de Brabant," a travesty of Charles Martel and the Crusades. In spite of the personal voluptuousness with which it was padded it proved a financial failure; but it served to whet the appetite of other managers, and the notorious Jim Fisk, then feeding the drama at the expense of the Erie Railroad stockholders, turned the Grand Opera House into a stalking pen for all the French figurantes and coryphées who could be tempted by his resources.

From 1868 to 1887—four lustrums of levity—opéra bouffe raged in New York. But it bore in its own system from the start the seeds of decay. On its musical side it proposed a series of defiances which could not be kept up. On its theatric side it called into action and provided for an order of talent which existed only in a descending scale. Extravagance tended naturally toward debauchery, not only in inception but in execution of the works. Offenbach died in 1880. His successors had neither his aggressive insensibility nor his fecund sacrilegious fancy. When the mill of Meilhac and Halévy ceased to turn out librettos there was room for less brutal work, and it must be acknowledged now that much of what was halt and dumb when it came from their pens, leaped with insensate joy when Offenbach touched it; for he was attuned by Terpsichore, not by Apollo. The men who came after him could not keep the life blood in the veins of bouffe. They aimed at some kind of coherence in the plan. And so Audran, Strauss, Planquette, Solomon, Genée, and Millöcker came back to a modification of comic opera, or ran guardedly into the old domain of musical comedy and burletta. The lines of demarcation are often uncertain, but the absence of the Offenbach intrepidity and blithesome disregard of every moral and intellectual restraint is unmistakable. Hervé and Lecocq were the only two composers who may be said to have maintained the Offenbach strain, and "Fleur de Thé" and "L'Œil Crevé" shared with some of Offenbach's later works the honour of providing material for a double score of filching travesty writers.

Mr. Fisk's saturnalia of bouffe at the Grand Opera House in New York did more than any-

Photogravure Goupil

In the Organ Loft.

From the painting by Henri Leloir

By permission of the Metropolitan Museum of Fine Arts NewYork

thing else to show to what depths the French actresses could descend, and to produce in the public mind a revulsion against the vulgar spectacles to which he had reduced the performances. "Le Petit Faust" was about as far down in irreverence and lawlessness as the bouffe material could be presented, and nothing but the slow rising of the public gorge and the death of Offenbach prevented the librettists from turning in despair to the Evangelists in order to sustain their audacity.

In estimating the effects of twenty years of opéra bouffe, it ought to be mentioned that it drove out our folk songs. Up to the arrival of the "Grande Duchesse" the people had been content to receive their ditties and ballads from the minstrel troupes, which invaded every community with the songs of Foster, Buckley, Emmet, and others, built upon the homely themes of plantation life, and even following the quaint, pathetic forms of an enslaved race. These ballads almost entirely disappeared before the French invasion, giving place to "Dites Lui" and the sabre song from "La Grande Duchesse," the "Page's Serenade" from "Geneviève," the champagne song from "Fleur de Thé," and similar chansons from other operas. Later on minstrelsy itself succumbed to the French influence and disappeared also. Eight years later a master came to this country, and with the true spirit of a musician Dr. Dvořák began to bring to the light the national importance of the banished songs.

RAFAELLI.

THE CONCERT HALL.

PARISIAN CAFÉS-CONCERTS.

BY FREDERICK A. SCHWAB.

RAFAELLI.

THE CAFÉ CONCERT.

THE Parisian café concert is a national institution, resting upon as substantial a foundation as does the Théâtre Français and the Académie de Musique, and likely to be more durable, because of its hold upon the favour of the masses. The principal places of resort coming under this head, such as the Ambassadeurs, the Eldorado, the Horloge, and the Alcazar, are as much part of the French capital as are the Bois de Boulogne and the Tuileries; they are, perhaps, better known to not a few Parisians than is the Bois, for one meets hardened *boulevardiers* whose daily walks for half a century have never extended beyond the Madeleine in one direction and the Rue Drouot in another; while there is not one per cent of the population, rich or poor, but finds its way, some time or other, into the close atmosphere of a winter garden, or to the lovely spots that tempt with a promise of *al fresco* music within walls of dense foliage and under starry skies. While middle-aged

MADAME THÉO.

men who recall Paris in the days following the *coup d'état*, forty years ago, would scarcely recognise in the new and greater city the sections that lay waste before Baron Haussmann came upon the scene, the aspect of the Champs Elysées, especially after sunset, has changed but little. As one emerges from the Place de la Concorde and looks up the broad avenue, spanned in the distance by the Arc de l'Étoile, the festoons of many-coloured lights, the thick and rustling shrubbery, and the sounds of lively music, are seemingly the same as met the eye and ear half a century back. The winter quarters of the cafés-concerts are in other parts of the town; but here, to the right and left of the promenade, the gardens allure the passer-by. The Ambassadeurs, the Alcazar, and their sister resorts are all of the same type—large squares divided off from the Champs Elysées by bushes, encircled by chains of gas jets, and furnished with many rows of light iron chairs and benches equipped with small tablets upon which to place cups and glasses. The seats face a pavilion, with a stage invariably set to represent an "interior," with a wealth of mirrors and a superfluity of doors. A row of footlights runs along the edge of the stage, and the band sits below it, as usual. The pavilion dazzles by its brilliancy of colour and illumination. Throughout part of the entertainment eight or ten gorgeously attired women are seated in a row upon the stage, and are supposed to assist in the performance, although they seldom do. No changes of scenery are permitted in the café concerts, as this would be regarded as an infringement upon the rights of the licensed playhouses and as damaging to their interests. The prohibition, however, has not kept the cafés-concerts from seriously interfering with the prosperity of the drama and with that of musical representations of the lighter sort.

Including all the minor establishments, it is estimated that during the active amusement season about twenty-five cafés-concerts thrive in Paris. Of these, only the four mentioned above, and La Scala, are at all important. The Folies-Bergère has some of the attributes of the café concert, but it approximates more to a theatre, and so did the Eden Théâtre, now destroyed to make way for a more profitable structure. As mentioned already, Parisian cafés-concerts have thriven from time immemorial, but their golden age began with the advent of the Republic, and in the summer months one marvels at the throngs that crowd them night after night. The audiences are singularly eclectic, and as a whole most respectable. Although parts of the actual performances are to an English mind often revolting, they attract and seemingly please thousands of well-bred people. The spectacle offered by a London concert hall is seldom edifying, and the visitors of the Folies-Bergère are not, as a rule, representative of morality. Among the frequenters of the cafés-concerts, however, the *bourgeoisie*, the shopkeeping community, and visitors from the rural districts are in the majority; and Parisian dandies are sufficiently regular in their attendance when in town in the winter and spring. From the four or five cafés-concerts referred to above, the mob is excluded by the relatively high prices. There is a sign at each entrance bearing the words "Admission free," but this is a deception. No charge is levied for passing the portals and wandering around out of sight and hearing of the performers, but the seats cost two, three, and even four francs—this outlay including the price of light refreshments of doubtful quality.

MADAME JUDIC.

The entertainment supplied at the cafés-concerts is of the "variety" order.

It consists mainly of comic and sentimental songs, juggling, and drawing-room gymnastics, an occasional exhibition of trained animals, and now and then a *revue*, or series of tableaux in which the leading events of the year are illustrated and commented upon by actors and actresses in suitable costumes. As the salaries paid the performers at the cafés-concerts are very small—except in the case of the two or three principals—it is not surprising that the sum of lyric and dramatic talent revealed of an evening should be disappointing. Sometimes one observes a clever vocalist or amusing comedian, both usually somewhat advanced in years, in which case it may be inferred that the persons concerned are singers or actors, whom crushed ambition and the hope of shining in a humbler sphere have drawn from the stage. Younger artists, when they develop uncommon ability, promptly seek a higher plane of effort. People of note have begun their professional life in café concerts. Mme. Marie Sasse, the original Selika in "L'Africaine," first sang in a Belgian place of this sort; and Mmes. Judic and Théo, the former one of the most intelligent of actresses and delightful of *diseuses*, gathered their greenest laurels amid equally lowly surroundings. The great café-concert songstress of the past was Thérésa, a homely woman with a coarse voice, but gifted with exceptional emotional powers. The present modern celebrities are Yvette Guilbert, M. Paulus, a Parisian favourite who rose to prominence through a ditty that accorded with popular sentiment when General Boulanger was the idol of the moment; M. Polin, an amusing impersonator of the stupid French linesman; and M. Sulbac.

MADAME THÉRÉSA.

The influence of cafés-concerts upon French music is possibly not very marked, but what there is of it is unwholesome. A good many years ago the sentimental songs that were included in the programmes won applause, and their success led a few of the younger writers, who have since made their mark in opéra bouffe, to contribute to their *répertoire*. But nowadays all this is changed, and the inconsequential serious songs now and then introduced are regarded as mere stop-gaps. After the Franco-German War, French moralists were loud in their denunciation of Offenbach and his work of deterioration; the composer of "La Grande Duchesse," if he lived, would fly in dismay from the cafés-concerts of our period, and Hortense Schneider would claim kinship as an artist with Augustine Brohan, if she beheld the prosperous *divettes* of the hour.

THE ADVENT OF ENGLISH OPERETTA.

By FANNY MORRIS SMITH.

SIR ARTHUR SULLIVAN.

THE reign of opéra bouffe was in its full splendour when Mr. Arthur Sullivan and Mr. F. C. Burnand put forth their first comic operetta, "Box and Cox, a New Triumviretta," adapted by the latter from the farce by Madison Morton, and followed it by "The Contrabandista," words by Burnand. Mr. Burnand, over whose "Happy Thoughts" the whole English-speaking world has laughed, led the way out of indecency into wit. Mr. B. Rowe's "The Zoo," and Mr. A. S. Gilbert's "Thespis, or the Gods Grown Old" and "Trial by Jury," were soon after set to music by Mr. Sullivan, and with the latter English comic opera was fairly launched in public favour. Then followed "The Sorcerer," "H. M. S. Pinafore," "The Pirates of Penzance," "Patience," and their merry successors, in all of which the witty pen of the author of the "Bab Ballads" satirized the politics and prejudices of the British lion with an inimitable touch. The "If you please"

B. West. Etched by Bartolozzi.

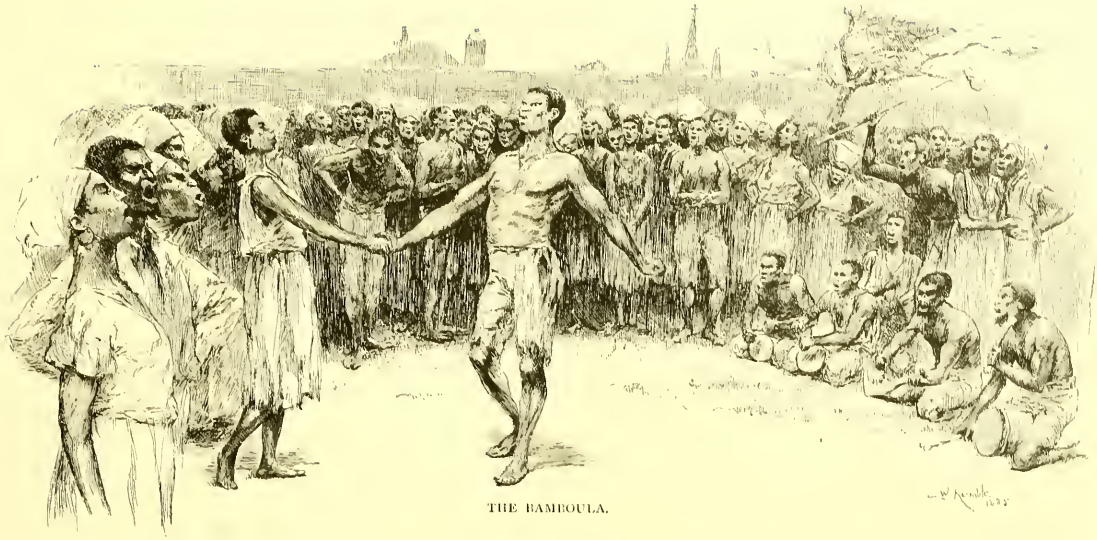
PAX ARTIUM NUTRIX.

required of the captain, the graves of the purchased ancestors, the self-denying scruples of Patience, and a thousand other touches of graceful raillery as light and delicate as keen, charmed and captivated England and America. The delicious bitter of the wit, the decent and yet graceful costume of the singers, the constant rhythmic motion of the dancing chorus, took everybody's fancy; and side by side with the heavy and prosaic images of the policemen, sailors, aunts, and cousins of everyday life henceforth leaped and pirouetted the daintier creatures of the Gilbert and Sullivan operetta. It is not too much to say that the work of these men has been a yeast to raise the sodden fancy of the century, and that society is distinctly better and therefore happier for it.

The relief and satisfaction with which people turned from French opéra bouffe to "Pinafore" is perhaps the most hopeful experience of the century. "Pinafore" was an artistic expression of Anglo-Saxon feelings, instincts, and desires. England and America found themselves set to music, and they had no reason to be ashamed of themselves on that account. Until the political and social conditions of these countries have so altered that Gilbert's satire is unintelligible—just as the tissue of court intrigue that lies back of the "Faerie Queen" is now unintelligible—until that time comes the work of Gilbert and Sullivan will retain its charm.

Now that the way is made, English comic opera has had many imitators. In America, throughout the interior, the continuous success of the operetta troupe known as the Boston Ideals, with Tom Karl as tenor and H. C. Barnabee as bass, had already demonstrated the popular liking for light opera, characterized by good taste and clever comic acting. The presentation of Reginald de Koven's "Robin Hood" by this company, with Tom Karl as Robin Hood, Eugene Cowles as Littlejohn, and H. C. Barnabee as the Sheriff of Nottingham, was as successful as this, the best American operetta as yet composed, deserved; and it is a very significant fact that Mr. de Koven's work should be most popular and happy in the domain of graceful melody and artistic and pleasing scenes and situations; should arise, in fact, from the temper and artistic bent of a cheerful, melody-loving, and healthy-minded people, rather than deal with the morbid material of the *fin-de-siècle* epoch through which European literature, art, and music are passing. None of Mr. de Koven's succeeding productions have carried American operetta beyond the mark set by "Robin Hood," although all have met with popular approval; and the same is true of those of his numerous competitors, among whom Victor Herbert and Sousa are prominent.

THE GALLERY.



THE BAMBOULA.

NATIONALITY IN MUSIC, AND THE AMERICAN COMPOSER.

By REGINALD DE KOVEN.

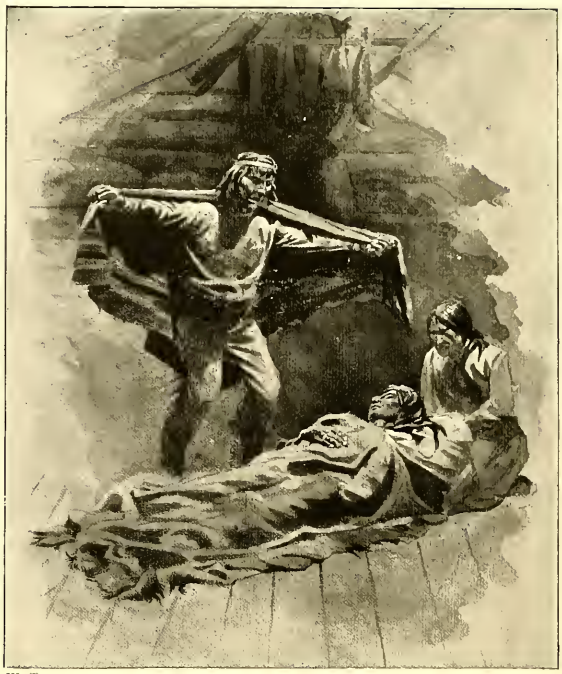
MORE than two centuries of continuous constructive progress have been required to bring music to its present state of scientific development, for time alone can produce men of genius and inspiration necessary to produce great art. Of all the arts, music is admittedly the last to develop in any given civilization; but one would hardly be justified in inferring from this that the degree of perfection exhibited in the music of any given nation depends necessarily on the higher or lower state of civilization to which that nation has attained. Composers, like poets, are the children of their times, and are greatest when they most vividly reflect the dominant spirit of their race and age.

History colours every branch of art, and none more so than the art of music, the most simple and spontaneous mode of giving expression to a natural feeling or emotion. Quite independently of the state of civilization in which they live, men naturally sing of that of which their heads and hearts are full; so that we find in those countries where the art of music is most scientifically cultivated and has attained its highest development, the characteristics of what may be termed national or folk-music most strictly preserved among the less educated classes. Whether the relations of cause and effect which have been attributed to the simultaneous presence in a country of a large amount of folk-music, and of a distinctive and well-defined national school of music are properly so attributable or not, the history of music proves that those countries which are most rich in national or folk melodies have, as a rule, produced the greatest composers; or, in other words, that the best music has been written in countries where the greatest amount of national feeling prevails. So strongly marked, indeed, is this fact that one is almost tempted to state as axiomatic that music to be great must in a certain sense be national, and that there can be no national music without a strongly marked and uniform national feeling. Folk-music, which comes to us oftentimes from so remote a past that its primary origin is practically undiscoverable, is an effect and not a cause of this

GEORGE W. COHEN.

LULLABY.

national feeling. And the same cause which leads a people united in patriotic sentiment and racial instinct to express the first simple emotions of their heart in song, produces in time the great composer—the more finished product, the more perfect flower of the artistic seed thus sown. The popular airs of a nation might well be called the unconscious soul utterances of the people; for their authors are, for the most part, unknown. Such airs grow and develop almost unawares; their very existence in most instances is due to some great national crisis, to some wave of national feeling or emotion. At times they emerge from the fiery crucible of a nation's anguish; at other times the irrepressible outburst of a nation's joy gives them being.



W. Taber.

THE SONG OF THE CROW.

But if such tunes or melodies could indeed be the origin, basis, or foundation of a school of music in themselves, and apart from the innate feeling of national union of which they are the expression, we should long ago have had a national school of music in America; for, as has been justly observed, there is in this country an almost inexhaustible store of folk-music of various kinds on which the American composer might draw for thematic material were he so minded.

W. L. Metcalf.

THE DANCE OF THE GREAT KNIFE.

National music has been defined by an eminent critic as that music which, appertaining to a nation or tribe whose individual emotions and passions it expresses, exhibits certain peculiarities more or less characteristic which distinguish it from the music of any other nation or tribe. Taking this definition as a standard or measure of our musical productiveness up to the present time, it can hardly be maintained that we have as yet produced any music which could properly be called distinctively national; and for this reason, perhaps more than for any other, we have not as yet produced any music which with equal propriety might be called great. As we have seen above, it is those countries where music, however simple in form and structure, has been a part of the everyday life of the great majority of the people, an inheritance which has come to them with their national traits and characteristics, where it is a means of expression for a feeling or emotion more strongly

WALTER SHIRLAW.

THE DEATH SONG.

marked than ordinary, that have produced the greatest musical minds. In such countries the composer has become, as it were, the mouthpiece of the feelings of his contemporaries, and has voiced the unexpressed emotions and impulses of many generations.

Musical development brought about in this way, from the bottom upward, is logical and consistent. But in America the process would seem to have been reversed. With us, music, beginning by being the recreation, fad, or fancy of the more cultivated and cultured classes, has in a manner filtered down until it has reached the level of the great mass of people, who are just beginning to realize and appreciate what music means; but, be it noted, have not as yet had the time or the cultivation necessary to understand or utilize its possibilities as a medium of emotional expression. Such a development is both illogical and inconsistent, and one is tempted to believe that before music in America can attain and compass a distinctive national expression, it must be built up in this country, as it has been in others, from the basis and foundation of a feeling expressed by the people themselves in popular airs, which might justly fall under the definition above given of national music.

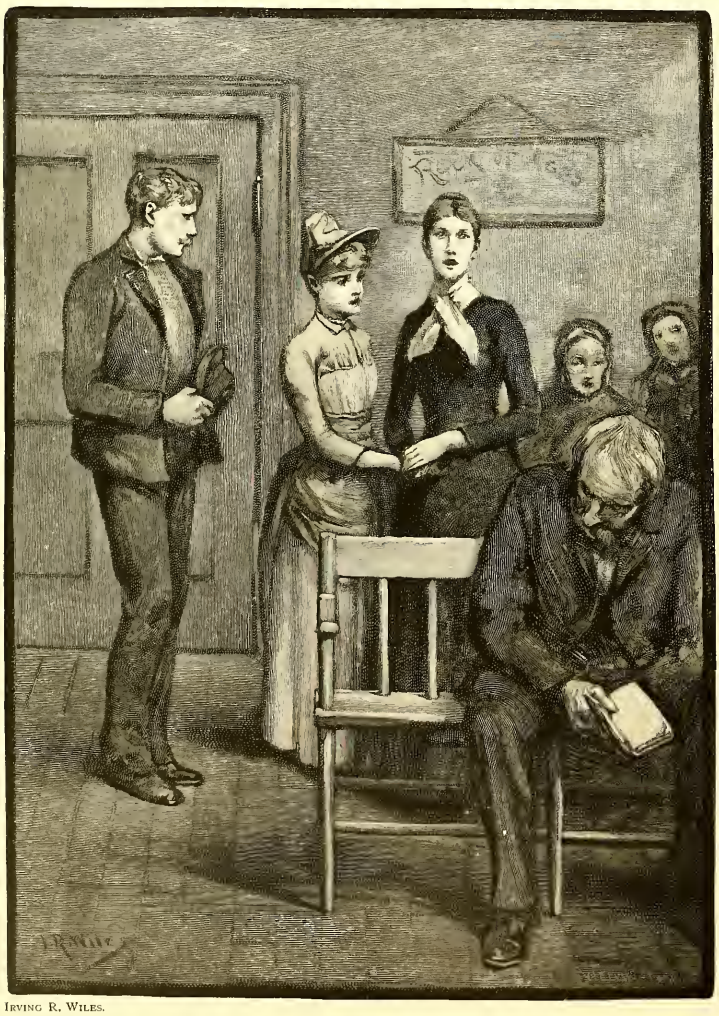
But that feeling which finds vent at times of great national emotion in outbursts of patriotic song, this country is as yet too young to have developed, and to this more than to any other reason it is due that we have little or no nationality in music, generally speaking, and are so ready to assimilate what seems good to us in the work of others.

The American people is now: the American nation is yet to be. Until we shall finally and once for all have done away with hyphenated nationalities and a consequently divided national feeling, we can not expect to have a uniform feeling which shall be distinctly American, and readily recognisable as such in expression. Further than this, until this feeling is generated by the slow process of assimilation and progress, we can hardly hope to have a distinctive national school of music. The civil war was certainly a national crisis, great enough to have produced some expression of feeling in music which might have been enduring; but as the cause of that strife was a divided national feeling, none of the airs—some of them striking enough—produced at the time have lived.

The fact that music in America has not developed correspondingly with the other arts, that up

to the present time the country has produced great painters, architects, and sculptors, great poets and men of letters, great scientists and philosophers, but no great musician, has been already frequently noted and commented on. Allowing that this is true in regard to music—and the causes outlined above would seem all-sufficient to account for the fact—can it be maintained that if the productions in other branches of art have been of greater intrinsic value they have been in any sense more national? Have we indeed as yet produced any distinctively national art in any branch? To take literature for an example: if we allow—as it may well be claimed would be just—that only of late, and with such writers as Mark Twain, Bret Harte, and George Cable, there has been a distinctively American school of literature, and that the great minds who, beginning with the Revolution, elevated American literature into a commanding position, were an exotic rather than an indigenous growth, the reflex of an older civilization rather than the product of a new one, can it not be said with fairness that music, admittedly the last art to develop in a new civilization, is even now in this country, in its proper relative position as regards the other arts, just beginning to make itself felt and recognised as a purely indigenous product?

From this standpoint one is inclined to contend that neither the negro melodies nor the Indian melodies which seem to have most impressed Dr. Dvořák in his musical researches in this country, and which have been cited as the possible basis of a national school of music, have any significance whatever, or in any degree reflect national feelings or characteristics. The Indian melodies represent a dying race, whose influence upon or even connection with this country as a nation has long since passed away. The negro melodies are imported exotics called into being by circumstances entirely different from any with which we have to do to-day; while the creole melodies which exist in great and distinctive variety are equally not indigenous, and are ingrafted on the tree of our civilization rather than natural to it. Such airs may be popular because, being primitive in form, they are readily appreciable to people without musical cultivation, but to say that on this account they are in any sense national, or could be made so, is surely a mistake. It is all very well, too, to say that that music is national which is most popular with the nation; but if this be true, why do melodies like "Annie



IRVING R. WILES.

THE HYMN.

Herkomer pinx.t D. Appleton & Co. Photogravure Goupil

Richard Wagner.

By permission [illegible]

Rooney" and "Ta-ra-ra-ra Boom-de-ay," which have certainly been whistled by the entire community, fade away and disappear, leaving no trace in our musical recollection, no impress upon our musical thought?

But other causes have been at work to hinder and retard musical growth and development in this country relatively to the other arts. Traces of the old Puritan feeling which regarded music as a snare and a bedevilment are still readily discernible among us. Up to the present time, also, the Anglo-Saxon has been the dominating racial influence among us, and the Anglo-Saxon race is, as a rule, unmusical. It is also a curious fact that no great music has ever been written by people living under a republican form of government. The Swiss are perhaps the oldest examples of a people living permanently under that form, and there has never been a Swiss composer of even moderate ability. Against this it may be urged that the American democracy is *sui generis*; nothing like it has ever existed before, and for this reason we are in a position to create precedent for ourselves.

Another reason for our lack of musical productiveness lies in the fact that this country is only just beginning to develop a leisure class. Music is the natural expression, the wordless language, of a part of our being which our business and commercial pursuits have not only not fostered but have of necessity kept in the background. The development of musical taste among the people during the last ten years has gone hand in hand with the formation of the leisure class above referred to. We must have leisure before we can enjoy; for enjoyment, properly speaking, is the legitimate exercise of our higher faculties. Again, until very recently it has been almost if not quite an impossibility for an artist to obtain the musical training necessary for the proper exercise of his profession in this country. Having therefore been obliged to go abroad to get what has hitherto been inaccessible to them here, our musicians have naturally been too ready to simply reflect the characteristics of the surroundings under which their artistic training has been acquired, or, at any rate, have begun by so doing. And in this connection it must be said that it is much to be regretted that the music which has hitherto been produced in this country has been considered good, or the reverse, solely by comparison with foreign products and judged by a foreign standard; for, until very recently, there has seemed to be an ineradicable impression on the minds of Americans to the effect that the American musician, as such and because such, was to be discouraged and decried.

It is national pride as well as national feeling that begets national art. Confidence in a national ability is undoubtedly an incentive and stimulus to artistic effort in any nation. Perhaps this is what music in this country most needs to-day. When we are willing to admit, as do the French in regard to themselves (and it is due to the willingness to make the admission that France is to-day the centre of the art-producing world), that the work of Americans of itself can be good and considered equal to the works of others when judged by the same standard of excellence, we shall then stand a better chance as a nation of having a musical art in this country which shall be distinctively national, because encouraged and supported by national confidence and pride. Further than this, we must needs first develop a musical atmosphere of our own in which they can work, before we can expect our American musicians, with the foreign training and experience which is at present a necessity, to turn out musical material which shall be characteristically national or even individual.

As a people to-day we have an eminently original and constructive faculty. This is strongly marked, and when the rapid civilizing and developing processes which we are now undergoing shall have given us more leisure and broadened our perceptions to the extent of enabling us to see in the cultivation of the arts in general, and of music in particular, one of the noblest fields for the exercise of human energy, we can confidently hope to see the American composer take a place in the world of music commensurate with that which has been won by American workers in other branches of Art.

To be recognised and acknowledged as the interpreter in music of the sentiment and feeling of a nation is surely a noble ambition for any composer; for vital truth and philosophy underlie the saying, "Let me but write the songs of a nation, and I care not who makes its laws."

THE EVOLUTION OF THE ORATORIO.

By FANNY MORRIS SMITH.

From the collection of ALFRED LITTLETON, Esq.

G. F. HANDEL.

THE year 1600 is famous in the annals of music as having witnessed the performance of the first opera and the first oratorio. The former, "Euridice," was, as we have seen, written by Peri, and performed in Florence; the latter, "La rappresentazione dell' Anima e del Corpo," by Emilio del Cavaliere, was produced in Rome. Both opera and oratorio were written in the *stilo rappresentativo*, perhaps originated by Cavaliere himself. The oratorio was produced at the oratory of S. Maria in Vallicella, with scenes, stage decorations, action, and dancing. A madrigal, with full instrumental accompaniment, took the place of the overture; the orchestra was concealed; and the piece was arranged to conclude either with or without a dance. "Should a dance be preferred, the verse beginning *Chiostri altissimi e stellati* must be sung, accompanied by stately and reverent steps. To these will succeed other grave steps and figures of a solemn character. During the *ritornelli* the four principal dancers will perform a ballet, embellished with *saltato con capriole*, without singing, and thus after each verse the steps of the dance will always be varied, the four chief dancers sometimes using the *gagliarde*, sometimes the *canario*, and sometimes the *corrente*." *

This ambitious creation had been preceded in Rome by a series of dramatic and musical performances at the Oratorium of St. Philip Neri (whence the name) as a means of inculcating religious truth. Throughout the middle ages mysteries and miracle plays had been common all over Europe; and the Reformation, so far from antagonizing them, put them to energetic use. The Jesuits in turn offered religious plays more gorgeous and spectacular than those of their Protestant rivals. In fact, the canonization of Loyola and Francis Xavier gave occasion for the second oratorio in the monodic style, on the subject of their apotheosis. This was produced in great splendour in 1622. A line of well-nigh forgotten oratorio composers then led to Carissimi, who was in turn followed by Alessandro Scarlatti (to whom we owe the symmetrical construction of the aria, with its *da capo*), by Stradella, and by Handel.

Meanwhile, the idea of oratorio had arisen in Germany, foreshadowed, indeed, as early as 1570, by the "Passio Secundum Mattharum," printed in Nuremberg by Clemens Stephani. The first real German oratorio was the work of our old friend Heinrich Schütz, "Die auferstehung Christi" (1623), sung without dramatic action. Schütz followed with "Die sieben Worte Christi," which led directly down through the compositions of Sebastiani, Keiser, and Mattheson, to the "Passion Music" of Bach and the "Tod Jesu" of Graun.

The Teutonic rather than the Italian ideal has worked out the modern oratorio form. Germany, always conservative, retained the polyphonic treatment of the chorus, characteristic of earlier sacred music. With this she incorporated the chorale, which she obtained from the national folk-song, adding solos, recitatives, and orchestra to crown the magnificent whole. The oratorios by Bach and Graun were the works that excited such astonishment in Berlioz when he made his first visit to Germany. Not that he was in sympathy with the music; it was the reverent attention of the hearers that impressed him. "Is it true that their creed is, 'There is one Bach, and Mendelssohn is his prophet?'"

* Article on Oratorio, Grove's Dictionary of Music and Musicians.

he writes; and elsewhere, "Graun's 'Tod Jesu,' another sacred work, a holy book, the worshippers of which are, however, mainly to be found in Berlin." Spohr wrote "Die letzten Dinge," and Mendelssohn "St. Paul" and "Elijah," completing the list of the greatest German oratorios. Contemporary with Bach, Handel, in London, created such masterpieces as the "Messiah," "Samson," "Saul," "Israel in Egypt"; and Haydn, incited by his genius, wrote the "Creation," having a translation of Milton's "Paradise Lost" for the basis of its text, and "The Seasons," on an adaptation of Thomson's poem on the subject. These works together make up a treasury of the most sublime music known to the world.

JOSEPH HAYDN.

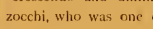
The oratorio from its first inception recognised it as its aim to touch the heart. Protected by its religious object from frivolity and vice, it had wedded the most touching and majestic strains to sacred words long before Gluck's reforms penetrated the sister art of opera. "'Follow me up-stairs, sir,' said Gluck to Michael Kelly, 'and I will introduce you to one whom all my life I have made my study and endeavoured to imitate.' I followed him into his bedroom, and opposite to the head of his bed saw a full-length picture of Handel in a rich frame. 'There, sir,' said he, 'is the portrait of the inspired master of our art.'" *

Handel, in the zenith of his glory when Gluck visited England, then lent inspiration to the great opera composer's reforming genius—the impulse that led Gluck to study in his own sphere of composition the simplicity, directness, and dramatic strength that had uniformly characterized the oratorio.† There are many modern oratorios in different tongues, but none possess the strength and grandeur of those mentioned. Not that there is no longer a need for such compositions, but that the enthusiasm of Christianity is not fierce enough in musicians. Not until another great revival of religion rouses the fervour of the Christian nations will there be another outburst of religious music.

ON THE CHARMING HISTORY OF PIANO-PLAYING.

By FANNY MORRIS SMITH.

JOHANN NEPOMUK HUMMEL.

THE history of music presents one source of interest possessed by that of no other art. The original steps of architecture, painting, oratory, and poetry have been identified, but the men who first conceived the ideas and painfully worked them out are forgotten. Modern music, on the contrary, is so young an art that its evolution is one great mosaic of human story. We know, to take for example the history of one single musical effect, that the initials *p* and *f*, with their present signification of soft and loud, issued from the Roman music schools with Gregory's Antiphonarium, but that the sign  , signifying crescendo and diminuendo, was first made use of by Domenico Mazzocchi, who was one of the earliest composers of oratorio; that Rossini made such capital of crescendo as to identify the use of this effect with his name; that Von Weber so perfected this special effect on the piano that once, when Wieland was listening to him, he was gradually raised from his chair by sympathetic emotion until at the climax he was on his feet.

* Reminiscences of Michael Kelly, quoted by Ernest Newman.

† Compare Burney's conversation with Gluck.

SIGISMUND THALBERG.

If the history of music as a whole offers this charm, that of the piano is even more warm with human emotion, since from its invention to its present perfection not quite two hundred years have elapsed.

At the court of the Medici, Bartolomeo Cristofori made the first piano by so adapting the principle of the action of the harpsichord as to procure the stroke of hammers on the strings. This piano was made as early as 1709, and from that date grand pianos continued to be made. Later German invention, by a series of modifications of the clavichord, brought out the square piano, which long contested the field with the more musical grand.

Sebastian Bach, whose exquisite compositions for clavichord, and Domenico Scarlatti and Handel, who composed for the harpsichord, Couperin and Rameau, have left the earliest literature valuable to the modern pianist. Thus Bach's preludes, inventions, and suites were composed for a legato instrument valued especially for its capacity for expressive playing. His son C. Philipp Emanuel Bach (1714–1788) is the first great composer for the piano; as such he is to be remembered because his works exhibit the transition from the polyphonic treatment of his father's time to the lyric style which had entered every department of music. The reign of melody and that of the piano have flourished together, but the latter has waxed great because it responds especially to the later development of harmonized melody, and cause it responds orchestral translation. lastly to its powers of same relation to the It now stands in the ing does to painting. orchestra that engrav- the development of

R. Scholz. Photographed by Franz Hanfstaengl.

MADAME CLARA SCHUMANN.

In the history of the piano as an instrument and of the development of the technique corresponding to the varying tastes of the two centuries, certain great names stand out—names of men whose genius fulfilled the desire of their generation. Moreover, it is perfectly possible to trace the influence of the successive great piano makers on the compositions of the composers who played their instruments. Thus Mozart, especially in his treatment of the passages as distinct from the arias of his piano music, is the slave of the thin, weak tinkle of the Vienna piano school. After Mozart came Czerny and Hummel, who developed the whole technique of piano velocity, legerity, and dexterity from this same Viennese standpoint. Czerny taught Liszt execution but not tone colour.

THE MUNICH OPERA HOUSE, IDENTIFIED WITH VON BÜLOW.

Meantime Clementi, in London, followed by his

pupils, F. B. Cramer, Field, Berger, and Klengel formed another school. Clementi's task was double. As a pianomaker, he was largely instrumental in the development of the instrument; as a pianist, he enlarged and dignified the tone and power of the player himself. Beethoven, and his contemporary Schubert, contributed a literature orchestral in its tone possibilities, melodic in its structure, exceedingly rich in harmonic contents, which taxed the resources of pianomakers for a generation. Then came Liszt, who, bewitched by Paganini, rested not till he drew from the piano the whole category of violin effects by which the latter had electrified Europe, and then followed up with all those effects characteristic of the orchestra as a whole. After Liszt came his pupils —Bülow, the great conductor of Wagner opera, Klindworth, Tausig, D'Albert—and so large and so notable pupilage that we can not count its members, all playing the piano orchestrally.

FRÉDÉRIC FRANÇOIS CHOPIN.

Side by side with the virtuoso school of Hummel and Czerny and the orchestral school of Liszt has always flourished the lyric school which appeals to the feeling. C. P. E. Bach cherished the principles of this school, and in every generation it has had its own great exponent. At the time when Czerny was forming the virtuosos of Europe, Frederick Wieck Clara and Robert Schumann his singing tone; and a passionate songful than orchestral, is a most positions of the latter. No other much poetry and meaning into a mann in his Album for the Young

PADEREWSKI'S HAND.
From a cast in the possession of Miss Rebekah Crawford.

Contemporary with Liszt also in Leipsic taught his daughter principles of the formation of the feeling for tone colour, rather marked characteristic of the composer ever compressed so few tiny song forms as did Schu- (for piano).

LUDWIG VAN BEETHOVEN.

were Chopin and Thalberg. The latter was exclusively a lyric pianist; his Art du Chant is his bequest to the students of the piano. Chopin was equally lyric, but greater. His tone was quite as tender as Thalberg's, but as full of colour as a prism, and he was a master of rhythmic motion. De Pachmann is an imitator of the Chopin traditional style, but Chopin left no pupil who inherited his peculiarly delicate but picturesque qualities—a music which he loved to produce behind the twilight of drawn curtains. The Polish and Russian pianists that possess the ear of Europe to-day emulate his rhythm while they cultivate the vigorous orchestral technique of the Liszt school. For the technique of this mixed school Henselt and Thalberg worked out the extensions in broken chords; Theodor Kullak contributed the octave school; Rubinstein led the way in the highest development of pedal effects; and Paderewski once more announced authoritatively to this present generation that a genius for the expression of individuality is the one gift that never fails of response the world over.

Ignace Jan Paderewski was born in Podolia, a province of Russian Poland, on November 6, 1860. He found his

Drawn by IRVING R. WILES.

PADEREWSKI.

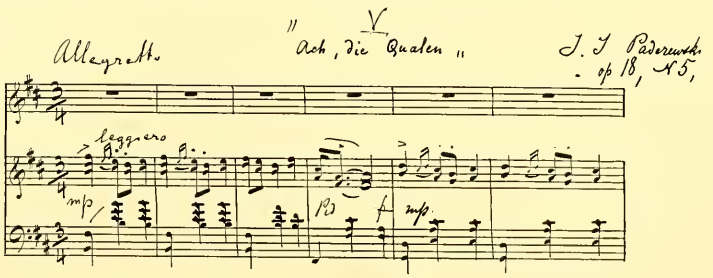
way to the piano when three years old, and began to compose little melodies. His first music lessons were taken in company with his sister from an old man who used to travel from house to house with a bundle under his arm of operatic *pot-pourris* for four hands. In 1872 he entered the Conservatory of Warsaw, where he received instruction on the piano and lessons in harmony. The conservatory also afforded the opportunity for study in other branches of education. The young student's dream was, to become a composer, and he troubled himself little about technique. At the completion of his studies at the conservatory he undertook an extended *tournée*, in which it became clear that people would be glad to hear whatever he desired to utter in music. At the close of his musical course, Paderewski, now eighteen years old, remained in Warsaw to become a professor in the conservatory. He had formed ties of intimate friendship with men of noble character and fine culture. In their stimulating society his habits of thought were matured. In 1884 he was professor in the Conservatory of Strasburg. His brief married life had been lived, and to obtain the means to devote himself to the life of a composer he resolved to become a concert pianist. He placed himself under the instruction of Leschetitzky, at Vienna, where three years later, in 1887, he made his *début*. Paderewski's career has been an unbroken series of successes in every musical centre of the world.

He emerged from the hands of Leschetitzky a *bravura* player, in the style though without the gigantic strength of Rubinstein. His effects were on a large scale, and the details, though never crude, were often quite rough. His artistic instincts soon originated a very different ideal. Every season marked the growing perfection of musical traits peculiarly his own. "Virtuosity is only valuable as a means of expression," he has been heard to say, but for this purpose he has toiled ceaselessly to augment his own. His greatest feats of *bravura* are inspired and

A PIANO BY CRISTOFORI,
Now in the Crosby Brown Collection in the New York Metropolitan Museum of Art.

carried through by his artistic feeling. Paderewski's popularity has its source in his temperament. The "sweet reasonableness" of his style wins and delights. "He has such a kindly way of playing!" Arthur Friedheim once said of him. He is one of the few pianists whose music is intelligible to musicians and laity alike. Never didactic, his singing tone, his piquant rhythm, and his dramatic delivery unite to make his playing the noblest oratory. He is always living—is feeling, seeing, and speaking in his playing—and every one feels, sees, and hears with him. Paderewski and Rubinstein are especially dear to America, because it was through hearing them that this country became conscious of her own musical instincts, already awakened by the genius of her own pianist, Gottschalk. These two great pianists have awakened a national taste in piano-playing—a taste so pronounced as to determine the future trend of their art in this country.

BURNE JONES. By permission of HOLLYER.

PADEREWSKI.

FANNIE BLOOMFIELD ZEISLER.

BY MRS. CROSBY ADAMS.

THIS series of articles would be incomplete indeed without a sketch of Fannie Bloomfield Zeisler, the first truly great female pianist to whom America can lay claim. Certainly the example of such a gifted personality is an inspiration to many a struggling student who listens to the marvellous interpretations that fall from her fingers.

There is a larger outlook in music to-day than in years gone by. Formerly we used to hear much of the Leipsic method, the Stuttgart and other methods, all well and good in themselves, but manifestly limited. Happily, Mrs. Zeisler is the exponent of no method or school. She is *herself* a living expression of music. Within her soul dwells that *Geist* which ever springs at her bidding, and with this divine energy

what can not be accomplished by her? And having said that, we have struck the dominant note of her individuality.

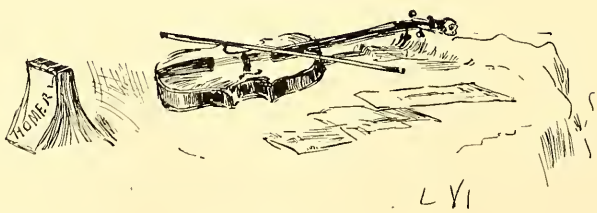
To Miss Fanny Morris Smith
in remembrance of a pleasant
chat all too short
Oct. 21. 95. N. Y. Fanne Bloomfield Zeisler

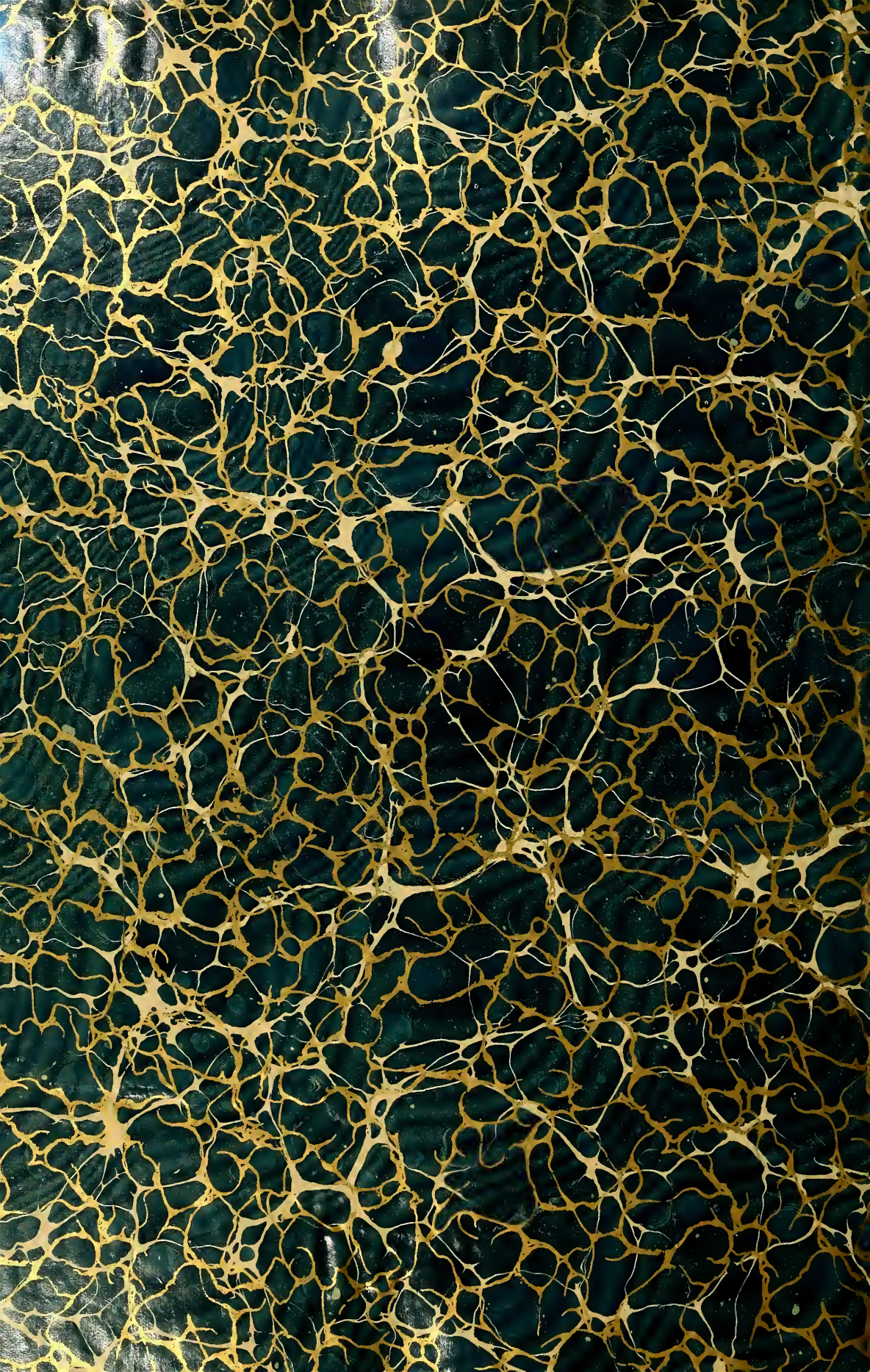
It is interesting to know how this artist goes about her work. The composition in hand is carefully looked over, the difficult passages noted. All technical details are treated with the utmost painstaking care, even to reducing the work to a mechanical basis. She decides instantly what effect she wishes to produce. No makeshifts, no temporizing, no choosing "the lines of the least resistance." Brain and fingers are compelled to come to terms, and to get their part ready for the immediate response to a higher power. This done, the fuse is lighted and Music itself claims its own dominion. Thus, after repeated trials, the unity of the composition stands forth, though perhaps the purest moments of inspiration come when the artist is in the concert-room; there this previous training stands her in good stead, but it is completely subjugated and made to occupy its proper place. Technique? No; all done with that. No thinking now; spontaneity. The music grows and grows under her touch, gains added breath, reaches the point of audacity, manifests that psychic force, that spiritual power, which is the highest equipment vouchsafed a human soul!

Much is being said these days about impressionists and architectural decorators. At the head of this last phase of art stands Puvis de Chavannes. Yet all agree that Millet, who loved to get his effects with the point of his brush, and whose pictures sometimes were measured by inches instead of feet, also embodied art in its true sense. Mrs. Zeisler unites two such opposite extremes. No indifference to detail is permitted by her exacting conscience, but her æsthetic sense cries out for atmospheric effects, for distance, for true perspective, and therefore she throws herself with utter abandon into the spirit of music. One recalls the exaltation of Handel, when he cried, "Firmament! firmament!" upon hearing the "Messiah" for the first time.

How the orchestras welcome her!—for this dominating personality moves irresistibly along in a perfect rhythm, that carries other natures in its current. Orchestral players and conductors are alike inspired by her temperament, and the remark, "*Hat die aber einen Rhythmus!*" is often heard, for she holds the whole fabric together by her magnetic motion.

Of the influences that have come in upon her life, Mrs. Zeisler says she can not be too grateful for the kindly wind of circumstance that years ago caused Annette Essipoff to cross her path. The advice of this gifted Russian led her to enter at once upon her own career. She has never faltered since that step was taken. The great Rubinstein was her friend and counselor, and valued her interpretation of his D Minor Concerto above all others. And Leschetitzky, her teacher, was another strong and mighty power in shaping the unfolding talent. But her own character asserted and reasserted itself, and that power alone was the lever which has lifted her upon the noble plane which she occupies—a position in the estimation of critic and people alike.





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